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SUPERVISORS AIM TO MAKE MUSIC A LIVING FORCE IN SOUTHERN SCHOOLS

Education Problems Discussed in First Convention of New Division in Atlanta, Ga.—Music in the Grades and Establishment of Credits Considered—Many Other Subjects Affecting Supervisors and Their Relation to the Community Covered in Wide Field of Round-Table Talks—Officers Elected and Constitution Adopted

ATLANTA, GA., Dec. 23.—The first meeting of the Southern Music Supervisors' Conference was held in Atlanta, Ga., Dec. 14-16, with headquarters at the Piedmont Hotel. An enthusiastic group of men and women, leaders of public music education in the South, representing Texas, Louisiana, Alabama, Georgia, Tennessee, Kentucky and North and South Carolina, were in attendance.

This organization took its rise from the great musical awakening in the South, following the National Supervisors' Conference in Nashville, Tenn., in March last. Many of the supervisors felt that the time had arrived for a special effort to make music a part of the regular schedule in all the schools, and after the convention fifty-two delegates from states south of the Mason and Dixon line met and organized an association as a "Dixie Auxiliary" to the national body.

Their view was that it was desirable to give more time than was possible in a national convention to the problems in musical education peculiar to the South. Their intention was, not to separate from the main conference, but merely to hasten the advancement of music in their midst by localizing their efforts to meet purely Southern difficulties with which they are confronted, and to secure mutual aid and co-operation in overcoming these difficulties.

Dr. D. R. Gebhart of Peabody College, Nashville, put forward the suggestion for the new organization, and also acted as its temporary chairman until the unanimous election of Paul J. Weaver of the State University of North Carolina, at Chapel Hill, as president.

This first conference devoted itself mainly to three important phases of the work to which the supervisors have addressed themselves—first, the relations of the supervisor to his community, and the development of the community which has no supervisor; second, the growth of music in the grades, and, third, the establishment of credits for music study. These points were emphasized by Mr. Weaver, the president, in his address.

The following officers were elected: Dr. Gebhart, of Nashville, president; Agnes McLean of Asheville, N. C., vice-president; Kate Lee Harroldson of Atlanta, Ga., secretary; Alice E. Bivins of Greensboro, N. C., treasurer; A. Vernon



Photo by Strauss-Peyton Studio

AMELITA GALLI-CURCI

Coloratura Soprano, Whose Popularity in Concert and Opera Remains Undiminished in This, Her Seventh Season in the United States. She Has Added the Role of "Manon" to Her Operatic Répertoire This Winter. See Page 24.

McFee of Johnson City, Tenn., auditor; Mr. Weaver of Chapel Hill, N. C., publicity agent, and H. W. Stopher of Baton Rouge, La., manager of transportation.

The first morning was given over to registration and the visiting of schools. Miss Harroldson, Atlanta supervisor, with her assistant, Ruth Weegand, taught throughout a school, showing the work of all grades.

The conference was formerly called into session by Mr. Weaver at 3 o'clock. Cordial greetings were offered by James L. Key, Mayor of Atlanta; Willis A. Sutton, Superintendent of Schools, and

Karl W. Gehrken, president of the National Conference, and greetings were read from James A. Price, president of the Eastern Conference.

Mr. Weaver in his address thanked all for their fine spirit of co-operation and encouragement. He gave a resume of the conditions in the South, and summarized the reasons why this organization was necessary, in order that the peculiar problems and difficulties of the Southern supervisors could be effectively dealt with.

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MUSIC PLAYS BIG PART IN ANNUAL CELEBRATION OF HAPPY YULETIDE

Choral and Instrumental Programs in the Churches Broadcast for Widespread Audiences by Radio—Special Programs Given in New York Churches—Famous Chimes of Old Trinity Sent Out Through the Ether—Community Singing Beneath Outdoor Christmas Trees Voices Spirit of Season of Goodwill

MUSIC again embodied the joy and solemnity of Christmas in programs given in every city and hamlet throughout America this year. Large audiences enjoyed it by means of radio transmission. The religious significance of the holiday found expression in the musical programs of the churches, in many instances including performances of the classic oratorios. Secular programs were given by civic and musical organizations, and melody played a large part in observance of the day in homes throughout the land.

In New York churches many notable programs were given, including a Christmas Pontifical Mass in St. Patrick's Cathedral, and a carol service at the Cathedral of St. John the Divine. Carols played by Walter Clark on the chimes of old Trinity Church were broadcast by radio, and a choral program was given under the direction of Channing Le Febvre, choir leader and organist.

The music given at First Presbyterian Church, under the direction of Dr. William C. Carl, included carols and the Christmas portions of "The Messiah," with the following soloists: Edith Gaile, soprano; Amy Ellerman, contralto; Ernest Davis, tenor, and Bernard Ferguson, baritone, assisted by a motet choir.

At St. Thomas' Church, where Dr. T. Tertius Noble is organist, the Advent and Christmas portions of Handel's oratorio were sung by the choir and soloists and broadcast by radio. The choir of Grace Church, under the leadership of Ernest Mitchell, gave special musical programs on Christmas Eve and on the holiday. At the Chapel of the Intercession, trumpeters played carols on the terrace on the afternoon of Christmas.

At St. Mark's-in-the-Bouwerie, Beethoven's "Missa Solemnis" was given and the choir of the St. Nicholas Russian Cathedral sang choral numbers. Felix Santangelo, cellist, was a soloist.

A Mass by Mozart was sung at the Church of the Transfiguration, with orchestral accompaniment. At Calvary Church, John Bland, choirmaster, a Christmas Eve program of carols was given by the choir. At the Church of the Heavenly Rest, where J. Christopher Marks is organist and choirmaster, the Christmas musical programs included performances of Handel's "Pastoral" Symphony and West's "Christmas Fantasy."

At St. George's Church, Charles L. Safford, organist and choirmaster,

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Verbrugghen Appointed Conductor of Minneapolis Symphony for Three Years

Cables Resignation as Head of New South Wales Conservatory — Will Visit Australia in June to Wind Up Affairs There—Pays Warm Tribute to Oberhoffer — Guest Conductors as Announced Will Appear with Symphony This Season

By FLORENCE L. C. BRIGGS

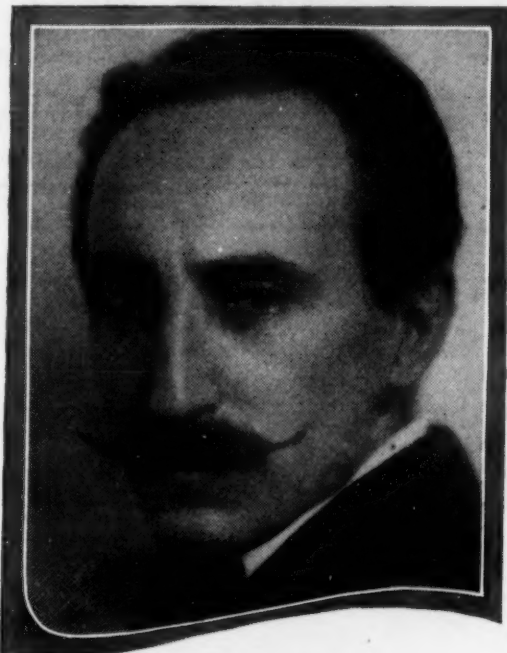
MINNEAPOLIS, Dec. 23.—Henri Verbrugghen, who has been acting as conductor of the Minneapolis Symphony since the beginning of the season, has been appointed to the post for a term of three years, to begin next fall. He will succeed Emil Oberhoffer, who relinquished the leadership in April last. Mr. Verbrugghen has cabled to Sydney, Australia, resigning his position as director of the New South Wales Conservatory.

The existing arrangements in regard to the present season of the Minneapolis Symphony will stand. He will conduct the concerts to be given in April and on the spring tour of the orchestra and will fill any dates for which provision has not already been made. The other "guest" conductors already announced will appear this season—namely, Walter Damrosch, for the January concerts, except that of Jan. 26; Albert Coates, for the concerts of Feb. 16 and 17, and Bruno Walter for three weeks in March.

Mr. Verbrugghen will leave in June for his former home in Sydney, Australia, to settle his business affairs there and will return, accompanied by his wife and daughter, Gabrielle, in time for the opening of the 1923-1924 season.

E. L. Carpenter, president of the Minneapolis Orchestral Association, in announcing the appointment, says: "The officers and directors feel that in engaging Mr. Verbrugghen they have secured a man capable of not only carrying forward the work so well begun, but of helping them to realize their dream of a musical organization of the very finest quality here in the Northwest."

In the course of a statement Mr. Verbrugghen says that while he feels loath to relinquish the fruits of his efforts in Australia, he feels that government control under the conditions existing there can no longer vouchsafe that freedom from interference which he enjoyed during the early part of his experience in that country. He feels that in Minneapolis, amid immediate surroundings which are wholly sympathetic, he will be able to utilize the fruits of his experience to full advantage. "Instead of the continuous battle which I had to wage against official indifference in the past," he continues, "I find myself among enthusiasts who are eager to lend assistance and to co-operate in the development of musical culture to the fullest possible extent and on the highest plane." He expresses appreciation of the strenuous work lavished upon the establishment of orchestral activities in Minneapolis and adds: "I am glad of this opportunity to pay warm tribute to Mr. Oberhoffer



Henri Verbrugghen

for his untiring and successful efforts in building up an instrument of which any community might well feel proud."

Vaughan Williams' "London Symphony" was presented for the first time in Minneapolis at a concert given by the orchestra on Dec. 15 under Mr. Verbrugghen's baton. The work proved highly interesting. Another feature of this concert was Rachmaninoff's Second Concerto, with Benno Moiseiwitsch as an admirable soloist. At a concert on the afternoon of Dec. 16 the orchestral numbers included Bizet's "Patrie," Mozart's Serenade in C Minor, Dukas' "Sorcerer's Apprentice" and Gardiner's "Shepherd's Fennel Dance." Gladys Swarthout sang

"Adieu, Forêts," from Tchaikovsky's "Jeanne d'Arc," and "Song of the Robin Woman," from Cadman's "Shanewis."

It was while spending a holiday in Switzerland in April, 1915, that Mr. Verbrugghen was appointed from 190 other applicants to the post of director of the Conservatory which had been established earlier in that year by the New South Wales Government. He organized the Conservatory on his arrival in Sydney in August, 1915, established weekly recitals of chamber music by the Verbrugghen Quartet and formed the State Orchestra. This orchestra has been disbanded since his departure, but during its career it gave from 150 to 160 concerts each year, with five rehearsals a week, and toured various States in Australia and New Zealand.

Mr. Verbrugghen, who was born in Brussels in 1873, studied at the Brussels Conservatory, as a pupil first of Hubay and then of Ysaye, who in 1889 presented him as his "star" pupil to Daniel Mayer, who arranged a series of recitals for Verbrugghen.

To extend his knowledge of symphonic music, Verbrugghen became a member of the Scottish Orchestra when it was founded by Henschel in 1893, and in the following year played under Lamoureux in Paris, where he also had an opportunity of joining Delsart in quartet music.

His first experience as conductor was gained as deputy to Jules Riviera at Llandudno, and afterward he was conductor for four years at Colwyn Bay. He became leader of the Queen's Hall Orchestra in London during the Promenade Concerts, a position he was obliged to relinquish after four seasons, owing to the gradually extending scope of his work in Scotland, where for some years he was conductor of the Glasgow Choral Union, a post in which he was succeeded by Dr. Coward. Mr. Verbrugghen conducted a Beethoven Festival in London in 1914 and in the following year a series of concerts of Bach, Beethoven and Brahms music.

Southern Supervisors Discuss Duty of Spreading Music in the Schools

[Continued from page 1]

After the president's address, the conference went into business session with reports by the secretary-treasurer and the Constitution Committee.

The session on the morning of Dec. 15 opened with a full attendance of members. All meetings were held on the round-table plan, with time allowed for discussion.

Mr. Stopher of Baton Rouge, La., presided at the first round-table, at which was discussed from various angles the supervisor and the community. The session was opened by S. G. Gilbreath, president of East Tennessee State Normal at Johnson City, who discussed of "The Place of Music in Education." He showed that he was sympathetic with the supervisors and the ideals toward which they were working, and for which the conference had been organized.

Other view points were presented by Miss Bivins, North Carolina College for Women, Greensboro, who discussed "A Plan for County School Organization"; Nan Stephens, president of the South Eastern Division of the National Federation of Music Clubs, who explained how the club could help the supervisor and the supervisor help the club. This round-table was closed by a paper by Mr. Stopher on "The Supervisor's Responsibility to the Community."

Spreading Music in the Schools

The second round-table meeting was called by William Breach of Winston-Salem, N. C. At this "Music in the Grades" was the subject. After an interesting demonstration of the use of self-help score pads, in a second grade, by Helen McBride, assistant supervisor, Louisville, Ky., various phases of grade school music were discussed. Grace Cushman of Savannah, Ga., gave an interesting paper on appreciation which led to discussion of value. Miss McLean of Asheville, N. C., read an interesting paper on "The Piano Teacher in the Grades." Mr. Breach read a valuable paper on "The Introduction of Music in a New Community," and told how he had made possible the big things he has already accomplished in Winston-Salem.

At the afternoon session, Mr. Gehrens read an instructive paper on "The Time Art of Teaching." This was fol-

lowed by a round-table discussion on "Music Credits," presided over by Dr. Gebhart. "Music Credits in the Grades" was discussed by Miss Harrolson, "High School Credits" by Elizabeth Bell, assistant supervisor of Nashville, Tenn., and "Music Credits for College Entrance" by Dr. Gebhart.

The Annual Business Meeting was held at 8:30 Saturday morning. At this the constitution was adopted, followed by the election of officers, as already reported.

Invitations for the next meeting, to be held in the fall of 1923, were received from Baton Rouge, La.; Johnson City, Tenn.; Louisville, Ky., and Winston-Salem, N. C. Louisville was decided upon by a majority vote. The meeting adjourned, with all in attendance feeling it had been a meeting worth while and started in such admirable spirit that it could not help but become a tremendous force in the public music education of the South.

Visitors Welcomed

The conference was made to feel that Atlanta was glad to have it. So many courtesies were extended that the first meeting of the Southern Music Supervisors' Conference will carry with it many happy memories.

A fine concert by the Glee Clubs of Agnes Scott College and Emory University was given on Dec. 14, in the handsome new auditorium of the Atlanta Women's club.

A banquet arranged by Miss Harrolson was given in the Capital City Club on the following evening. An informal program arranged by Mr. McFee added to the spirit. Late that night Christmas carols, sung by members of the conference, were sent broadcast from the Atlanta Journal's station.

Following the business session on Saturday morning, the Atlanta Club gave a music program in the auditorium of the Phillip and Crew Piano Company's store. This was followed by a drive to the home of Mrs. Mason; and after luncheon, there was another interesting drive to Famous Stone Mountain, where Miss Battle of Atlanta sang, so that the visitors might judge the possibilities of developing an outdoor amphitheater. The acoustics were perfect.

ALICE E. BIVINS.

FEDERATED CLUBS SHOW YEAR'S GAIN

Increased Revenues Pay Debt — Seeking to Double Number of Clubs by May 1

There has been a remarkable increase in the number of life, individual and artist members of the National Federation of Music Clubs in the course of the last year, the Federation authorities report. Of the \$2,000 raised in twenty minutes at the board meeting in Philadelphia last month, \$1,000 was made up of these memberships, and the other \$1,000 represented another subscription from Mrs. Worcester R. Warner, whose contributions to the Federation now total more than \$5,000. Mrs. Warner was, at this meeting, unanimously appointed second patron of the Federation. The first patron is Mrs. Frank A. Seibler, director of the finance department.

Mrs. Cecil Frankel, who has traveled over a vast territory on behalf of the extension department, of which she is chairman, was acclaimed as first donor, in recognition of the fact that she has contributed a considerable amount of money in these travels, and the Harmony Club of Fort Worth, Tex., of which Mrs. John F. Lyons is still president, and in whose behalf the club has helped very materially to shoulder the expenses of the office of the national president, was made second donor.

As a result of a new system of collecting, established by Mrs. J. Herbert Stapleton, treasurer, more revenue has been received from the clubs this year than in any previous twelve months, and this has enabled the Federation to liquidate an indebtedness of more than \$1,000, and finance the *Official Bulletin* and the president's office to the extent of about \$3,000.

Mrs. Frankel, in her extensive travels in the interests of the Federation, recently addressed meetings in Portland, Ore.; Missoula and Miles City, Mont.; Jamestown, Grand Forks and Fargo, N. D., and Minneapolis.

She reports that Pennsylvania, since it was marked off into county districts, with an extension chairman for each county, shows a marked increase in the number of clubs. New Jersey has nearly doubled its membership.

Junior Club work has developed admirably in Missouri, and as the result of a rally in this section, Kansas City now has a City Federation of Junior Clubs. North Dakota finds that great success has attended its experiment of establishing a traveling library of records for high school use. Wisconsin has inaugurated an educational endowment fund, and clubs, Wisconsin artists and other interested persons, Mrs. Frankel states, are making pledges to cover a period of four years.

The chairman of the American music department of the Massachusetts State Federation is collecting music by Massachusetts composers, to be placed in the Boston Public Library.

"Our goal," Mrs. Frankel says, "is to double the number of clubs in every State before May 1."

Muratore Operation Successful

Friends of Lucien Muratore in New York received from Rome last week a cable dispatch from Lina Cavaliere, wife of the French tenor, announcing that the operation performed upon him (referred to in *MUSICAL AMERICA* last week) was successful. No details concerning the nature of the operation were given.

Curfew on Phonograph Closes Paris Opéra Library

HERETOFORE the attendant at the library of the Paris Opéra has enjoyed a brief moment of distinction each day when, at four o'clock, he has called "Closing time!" Now he has been shorn of this honor, according to an Associated Press dispatch, by the intrusion of a phonograph. A record has been made of the opera chorus singing the curfew air from Meyerbeer's "Les Huguenots," modified to meet the requirements of the occasion.

L. E. Behymer Resigns as Manager of Los Angeles Philharmonic

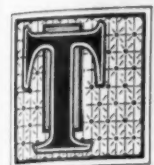
LOS ANGELES, CAL., Dec. 23.—L. E. Behymer, who has been manager of the Los Angeles Philharmonic since its foundation in 1919, has resigned from that position. His duties will be assumed by Mrs. Caroline E. Smith, personal representative of W. A. Clark, Jr., founder and sole patron of the organization. Mrs. Smith has been connected with the orchestra since its inception, first as treasurer and for the last two years as secretary-treasurer, as well as executive representative of Mr. Clark.

BRUNO DAVID USSHER.

WHAT IS COMING IN MUSIC?

Composer Sees in Present Tendencies the Dawn of an Age of Universal Creative Effort—Schönberg, Debussy and Scriabine More Responsible for Musical Thought of To-day Than Strauss and Stravinsky—Mahler's Place as a Composer—Two Works by Arthur Honegger—Americans in the Field: Carl Ruggles, Dane Rudhyar, Chalmers Clifton, Charles Haubiel, Marion Bauer and Samuel Gardner—Vladimir Doukelski, Young Russian Genius

By LAZARE SAMINSKY



THE average man of ancient times was at once a music-listener, a musical performer and a musical creator. He took part as such in musical plays, mysteries and pageants in Greece, Judea, Egypt and India, sitting in amphitheaters, acting in choruses and improvising cantillations of the words, being guided only by vague signs of the hand of a priest, a presbyter, a Levite. Then began the dismemberment of spiritual forces.

History saw the tremendous growth of the audience, the listening body. There was the rush of the Romans to concerts given by the singer-emperor, Nero. Yesterday Europeans thronged to Bayreuth and to-day there is the flow of people to the huge concert halls of the cities.

The world is right now in the middle of growth of a great performing body. This process, speeded up by the immense progress of musical education, has a clear tendency to make a musical performer of every human being. In the future every human being will try again, as in prehistoric times, to express himself, whether on the platforms of the world or in the drawing-room.

The world will undoubtedly see the development of an era of individual self-expression; the growth of a composing body. At the end of the performer stage—it may be after the passing of ages—every human being will try to become a composer. Humanity is bound to advance beyond the present process and turn to the heights. In these strivings are the roots of the phenomenon I recently described in these pages; the ascendancy of the creative musician in the musical life of to-day. The present performer does not realize the true reasons why he is compelled to search for novelties. He thinks very often that they freshen the programs, are useful commercially as advertisements, make the performer appear a fine or progressive musician. He does not realize, poor soul, that his action is impelled by a far deeper and stronger force than petty business considerations; namely, by the growing desire of the present man to look into the very soul of the new humanity.

True Contemporary Music

It is necessary to make clear the *profession de foi* of the author of these lines, in order that his judgment may be properly appraised by the reader. He is in strongest sympathy with contemporary music. Moreover, he feels he belongs to this current as a composer. He would not define the idea of "contemporary music" as that of everything that man of the present day is composing.

Contemporary music, in its true form, is the adequate reflection of the spiritual life, typical of our day, the strivings and tragedies of man, the books and papers he reads, the means of transportation he prefers, the dress and furniture he likes.

Methods of composition, the resources of the composer mean nothing in themselves to the writer. It is only the spirit of the creation, the *aesthetic center* of the composition that counts and makes it truly representative of contemporary music. It is not at all important whether the composer manipulates the harmonic or orchestral means of Brahms, or those of Debussy and Schönberg, whether he uses the harmony built upon fourths or upon chromatic scales or upper tones.

If he were reproached for using old-fashioned harmonies or anything inherited from our great predecessors, a broad minded and catholic composer may answer in the same way as the great Descartes did, when critics of his "Méditations de prima philosophia" tried to discover the origin of his ideas in some old doctrines: "Everything I have read, understood, adapted and assimilated is

mine." One may take a C Major chord and use it in such a way that it will sound enchantingly new and fresh; and one may build up a seven-story scaffolding of polytonic, chromatic and atonic harmonies and it will sound dreary and old.

A contemporary work is to be measured only from the standpoint as to whether it is of value as the self-expression of present-day man, colored by race, creed or particular culture or as an experiment, revealing a new spiritual or technical aspect of musical art. Of course, the experimenting composer is entitled to his audience just as much as the experimenting scientist. Indubitably a new organic and lasting type of musical creator will emerge from the experiments of to-day.

Now, all said, it remains to pass to the *ordre du jour*.

Mahler, Honegger and Others

Mahler's "Totenkinderlieder," like his "Knaben Wunderhorn" and "Lied von der Erde," for performances of which last season we are indebted to the Friends of Music, represent the best Mahler achieved as a composer. Mahler had, to my mind, much stronger constructive abilities than creative ones. Still, this great priest of art, this man of a great soul, had always some important word to say, and it is his right that he should be listened to reverently. Personally I do not like Mahler when he plays the great tribune of humanity and announces his love of mankind in long, wearisome and clumsy symphonies not entirely free from platitudes, like his third symphony. But the Mahler of "Lied von der Erde," "Des Knaben Wunderhorn," "Totenkinderlieder" truly reflects a great soul, loving fields and children, full of tender and melancholy dreams of the lost paradise. This Mahler appeals to us and touches us profoundly.

Arnold Schönberg's "Pierrot Lunaire" is one of the strongest portrayals of the hysteric, multi-colored, protean struggling man of our days, and, at the same time, a most daring musical experiment of broad conception. Schönberg, together with Debussy and Scriabine, is, to my mind, much more responsible for the new ways of musical thought than Strauss and Stravinsky, whose apparently revolutionary actions are superficial and external and not entirely free from a commercial touch.

I do not wish to speak on the purely musical value of the "Pierrot Lunaire" until it has been given by the International Composers' Guild in February.

An International Program

The first violin sonata by Arthur Honegger, this highly gifted member of the



ARNOLD SCHÖNBERG

In the Accompanying Article, Mr. Saminsky Expresses the Opinion That Schönberg, Debussy and Scriabine Are Responsible, More Than Any Other Composers, for the Revolutionizing Tendencies in Modern Musical Thought

Paris "Six," is an earlier work than his "Horace Victorieux," which was excellently played here under Pierre Monteux recently. Still, I give preference to the sonata for its genuine expressive strength, for the freshness and coherence of its form and quiet mastery. The formal and spiritual unity of the "Horace Victorieux," despite magnificent music in spots, is disturbed, and is bound to be disturbed, because its aesthetic center is not within its purely musical element. The unity of this work is greatly disturbed by sculptural, literary and theatrical aims which worried the composer. The Honegger sonata was given at the first concert of the International Composers' Guild.

I wholly agree with Deems Taylor, who found the program of this concert somewhat innocent, betraying expectations of a wild "ultramodernistic" symposium or the strong profiles of its creators. But I want to say that the stage of sensationalism in contemporary music, with its genuine hurricanes or charlatanisms, its St. Vitus' dances, its attempts to create something unheard and unseen before, has passed or is passing before our eyes.

Now comes the stage of quiet experimenting, of a slow and quiet digesting of the new means and ideas born in the tempest of the post-Debussy epoch. To this element clearly belong two of the most mature compositions presented by the Guild, Honegger's sonata and "Angels," a remarkable work for six trumpets by Carl Ruggles, the American composer discovered by Edgar Varèse, the talented director of the Guild.

One feels in these works of Honegger and Ruggles the breath of new form and new polyphony characteristic of the coming musical cycle.

Neither work has produced or was intended to produce an earthquake. This is rather valuable now, as the opposite would have been valuable some years ago.

The concert also brought forward two very young and very gifted composers, Dane Rudhyar, whose "Ravissement," an exquisite piece of music with a Scriabinesque touch, revealed a very interesting musical nature, and Marius François Gaillard from Paris, whose songs to Verlaine's words, interpreted by such an artist as Mme. Georgette Le Blanc-Maeterlinck, had great success with the audience.

The American Music Guild

At their last private rehearsals and concerts, the American Music Guild has given place to two little known composers—Chalmers Clifton and Charles Haubiel—both of whom highly deserve attention because of their manifest creative abilities, fine taste and thorough theoretical equipment which is so valuable.

IN this article, the second of a series on contemporary music and its tendencies, written by Lazare Saminsky, Russian composer, at the invitation of "Musical America," the advent of a new epoch of creative activity is prophesied. Mr. Saminsky discusses many of the prominent figures in modern and ultra-modern music and comments upon their work and its influence upon contemporary thought. The first article appeared in the issue of Dec. 16.

[Continued on page 34]

FRANCK HONORED BY ST. LOUIS PLAYERS

Symphony Gives Program
with Cortot as Soloist—
Local Artists Heard

By Herbert W. Cost

ST. LOUIS, Dec. 23.—The All-French program, given by Rudolph Ganz and the St. Louis Symphony in honor of the centenary of César Franck, was a great success. It contained two of the Belgian master's works, the Symphonic Poem, "Les Eolides," and the Symphonic Variations for Piano and Orchestra, the solo part of which was played by Alfred Cortot. In this and the Saint-Saëns Concerto No. 4, Cortot, who was new to St. Louis, showed truly fine musicianship and technical equipment. At the concert yesterday afternoon he received an ovation. The orchestra was imposing in Chausson's Symphony in B Flat, and Mr. Ganz brought out the many tonal beauties of its score.

Last Sunday's "Pop" concert under Frederick Fischer's baton was well attended and much appreciated. The soloists, both of this city, were Ruth Hazlett Wunder, soprano, and Paul Friess, pianist. Miss Wunder sang an aria from "Tannhäuser" excellently, and Mr. Friess made a decided impression in the first movement of Rubinstein's Concerto in D Minor. He has a fine, clean technique, poise, and sound musical understanding. The orchestral numbers were given in a thoroughly conscientious manner by Mr. Fischer and his players, and they were forced to add several extra numbers.

TO GIVE BRAHMS CONCERT

Society of Friends of Music Includes
Choral Works in Town Hall
Program

The second concert of the season by the Society of the Friends of Music, in the Town Hall, New York, on Dec. 31, will be devoted to the music of Brahms. The program will include the "Song of Destiny," given by the chorus of the society and an orchestra under the leadership of Artur Bodanzky; Rhapsodie, for alto, male chorus and orchestra, the solo part of which will be sung by Mme. Charles Cahier, a group of songs sung by Mme. Cahier accompanied by Mr. Bodanzky and Louis Bailly, viola, and the Serenade in D for small orchestra. The works were all composed in Brahms' pre-symphonic period, which began in 1876.

The society, which was organized principally through the efforts of Mrs. J. F. D. Lanier, for the purpose of producing seldom-heard works of the masters as well as compositions by native and foreign composers, is now in its tenth year. It occupies a place between chamber music organizations and the symphony orchestra and is non-professional in character, with the exception of the assisting artists. The present official board is composed of Mrs. Lanier, president; Allan Wardwell, chairman; Mrs. David Rumsey, Mrs. Philip James and Alfred Seligsberg. There is also an advisory board of prominent musicians.

Felix Salmond and Annie Friedberg Dissolve Agreement

The arrangement whereby Felix Salmond, English 'cellist, was under the management in the United States of Annie Friedberg, was terminated on Dec. 20 by mutual agreement. Mr. Salmond will continue his activities here and his managerial arrangements will shortly be announced. He is making his headquarters at his studio in East Seventy-sixth Street, New York.

Hempel to Give Second New York Recital

For her second New York recital in Carnegie Hall on Tuesday evening, Jan. 9, Frieda Hempel has announced a program of unusual interest, including a group of seventeenth century songs of Switzerland and a group of famous Irish songs. Schubert, Brahms and Strauss are represented and the soprano will also sing Meyerbeer's "Etoile du Nord" aria with two flutes.

Music Featured in Christmas Festivities

[Continued from page 1]

arranged programs with special numbers. Mozelle Bennett, violinist, was a soloist. Portions of "The Messiah" were sung by the choir of the Church of the Ascension, Jessie Craig Adam, director. The soloists were Olive Marshall, soprano; Jeanne Laval, contralto; Walter Barrington, tenor, and Wilfred Glenn, bass.

At the Church of St. Francis Xavier the St. Cecilia Choir was heard in special numbers, under the leadership of Joseph Christopher Carroll, organist.

"The Messiah" and programs of anthems and chorales were sung at the Fifth Avenue Presbyterian Church, Harry Gilbert, choirmaster. At Brick Presbyterian Church a program of anthems and carols of Norway, Lapland and Suabia was sung by the following soloists, under Clarence Dickinson's direction: Inez Barbour, soprano; Rose Bryant, contralto; Arthur Hackett, tenor; Frank Croxton, bass; Fred L. Landau, violinist; Bernard Altschuler, 'cellist, and Domenico Sabatino, harpist.

An elaborate program was given at the Church of the Pilgrims, Brooklyn, with the following soloists: Corinne Rider-Kelsey, soprano, and Mary Craig-Pigueron; Judson House, tenor, and Edgar Schofield, baritone. William

Lester's cantata, "The Christmas Rose," was sung at the Central Presbyterian Church. At the church of the Divine Paternity the quartet, assisted by Margaret Sittig, violinist, gave a Christmas program under the direction of J. Warren Andrews, organist.

Community Programs

The large "Tree of Light" in Madison Square was the scene of a community program attended by several thousands of persons on Christmas night. Among the soloists were Louise Lamont, contralto; Emilie Rose Knox, violinist, and Os-ken-ton, Indian vocalist. The Gloria Trumpeters assisted in a program which was broadcast by wireless. Another tree in Bowling Green Park provided the background for programs of community carol singing.

Concerts were given for an immigrant audience at Ellis Island, under the direction of Commissioner Robert E. Tod. Among those heard in the program were: Mary Dell Dowman, soprano; George Berson, baritone; Sophia H. Tsekhanovsky, Alice Starkey, and Grace G. Becker, pianists; Christine Howells, flautist; John Cushing, organist, and a chorus of 100 voices under V. Raffaelli. Numerous programs gladdened the day for those in hospitals and charitable institutions.

Arts and Industries Center to Cost \$30,000,000 Assured for Washington

WASHINGTON, Dec. 27.—The national capital is to have the world's most beautiful building, a \$30,000,000 structure devoted to music as an art and the manufacture of musical instruments as an industry, as well as all other arts and industries. As noted several months ago in MUSICAL AMERICA, a bill for the establishment of such a center here was introduced by Senator Fernald of Maine, and was referred to the Senate Committee on Public Buildings and Grounds. This committee, after extended hearings, has reported the bill favorably, and it is now before the Senate.

The measure provides for the appointment of a commission of eight members to consider the proposals made by the American Arts and Industries Association for the construction of a \$30,000,000 building to be the national center and headquarters for applied and industrial arts. Funds for the construction of the building will be advanced by the Association, and the Government is to provide the land on which to build it. The committee heard Frederick E. Bradley of New York, general director of the Association; Carlos Contreras of New York, one of the architects of the proposed building, and Rita Reen, one of the originators of the plan. Letters of indorsement were presented from nearly fifty of the most prominent business men of the country, including J. P. Morgan, John D. Rockefeller, and others widely known.

To the correspondent of MUSICAL AMERICA Senator Fernald, the author of the bill, said: "The proposed Arts and Industries Building is to be a general national center for the arts and industries of the country. Here the artists, directors and leaders of the music world will have a head center from which our national activities in these lines will radiate; our musical instrument manufacturers likewise will be embraced among the industries for which this is to be in the nature of a national headquarters. All of the arts and industries of the United States will have here a gathering place, and from here will go forth a directing and advisory influence which should mean much in their development. The best minds of the arts and industries of America are to be called into consultation and cooperation in the development of the idea in which the American Arts and Industries Association is interested and which is now to have the backing and assistance of the United States Government. It should have a strong influence and bearing on our musical activities of every kind, and in an industrial way our musical instrument producers will have a leading part."

There appears to be no doubt here that the bill will pass both House and Senate without serious opposition inasmuch as the proposal does not in-

volve expenditure of Government funds.

The measure provides for two members of the commission to be appointed by the Vice-President, two by the Speaker of the House, and four by the President to represent the executive branches of the Government and the public.

The projected building will be 400 feet wide, 800 feet long and have a high central tower, and in the wings several of the floors will be devoted to permanent exhibits of American industrial art and science. All industries will be represented. A large auditorium suitable for concerts and operas, conventions, and other gatherings also will be contained in the building. The surrounding grounds will be developed in conformity with the design of the building, as in the case of the Lincoln Memorial.

A. T. MARKS.

Juilliard Foundation Among Donors to Metropolitan Museum Concerts

The series of free symphonic concerts given in the last few seasons at the Metropolitan Museum of Art, New York, by an orchestra under the leadership of David Mannes has again been assured by donations. Among the contributors is the Juilliard Musical Foundation, which has devoted an appropriation of \$4,000 to defraying the expenses of the series. Another contribution sufficient to defray the musical costs of four concerts has been received from John D. Rockefeller, Jr., who aided in the support of three previous series. Two other donors have preferred to remain anonymous. The cost of eight concerts last season was estimated at about \$9,600, in addition to costs averaging \$545 a concert for keeping the museum open evenings. The latter sums were met by the museum authorities. This winter evening concerts will be given by an orchestra of fifty-four musicians under Mr. Mannes' leadership on the following dates: Jan. 6, 13, 20 and 27 and March 3, 10, 17 and 24, beginning at eight o'clock. Free lectures on the orchestra, with reference to the programs, will be given by Frances Morris of the museum staff, assisted by Alice Nichols and the Euphonia Trio, in the Museum Lecture Hall at five o'clock on the days of the concerts.

George W. Davies, Singer, Gets Bequest of \$5,000,000

EXCELSIOR SPRINGS, Mo., Dec. 23.—An estate estimated at \$5,000,000 was bequeathed to George Weslain Davies, singer, in the will of his wife, Julia Woods Davies, who died recently. The document was admitted to probate here, where Mr. and Mrs. Davies had been living, pending the repair of their home in Stamford. Mr. Davies was engaged in operatic work abroad several years ago and later taught voice in New York.

LOS ANGELES HEARS A GUEST CONDUCTOR

Van Hoogstraten First Visitor
to Lead Philharmonic Men
—Elly Ney, Soloist

By Bruno David Ussher

LOS ANGELES, CAL., Dec. 23.—Traditions were shattered at the concerts of the local Philharmonic when Willem Van Hoogstraten conducted the fifth pair of concerts on Dec. 15 and 16, in place of Walter Henry Rothwell. This was the first time that a guest-conductor was allotted the entire program, which consisted of Mendelssohn's "Ruy Blas" Overture; Beethoven's E Flat Piano Concerto, with Elly Ney as soloist, and the Brahms Symphony in D. Both conductor and soloist were applauded to a record-breaking measure and cheered by audience and orchestra. Mr. Van Hoogstraten's dynamic personality revealed him as a conductor of creative imagination, though there was a tendency to over-emphasize climaxes occasionally. Not all the playing of the orchestra was smooth, and the thematic detail in certain episodes was occasionally veiled through a thickness of tone. On the other hand the lyric passages were finely played. Mme. Ney's playing had great technical strength. It was genuine Beethoven as to style, and notwithstanding the rule forbidding encores, she had to give two after each performance.

Handel's "Messiah" was given an impressive performance recently by the Los Angeles Oratorio Society under John Smallman. The artistic growth of the society is largely due to the sincere and versatile artistry of this musician. The choral work of the 200 singers was of smooth quality and interpretatively convincing. Arthur Middleton, baritone, was the most prominent of the solo quartet, singing magnificently. Florence Middaugh, contralto, too, was pleasing vocally. Good work was done by Harold Proctor, tenor, and Melba French Barr, soprano, though neither as yet possesses fully the vocal breadth and style Handel demands. Dr. Ray Hastings, organist, and members of the Philharmonic lent good assistance. The performance was sold out, and more than a thousand persons were turned away.

Edna Gunnar Peterson, pianist, was the guest artist with the Zoellner Quartet, in the Dvorak Quintet, Opus 81, creating an excellent impression. The Zoellner Quartet offered two novelties, the slow movement from the C Major Quartet by Darius Milhaud, and "Cherry Ripe," a transcription of the old English song by Frank Bridge, also the Beethoven Quartet Opus 74, No. 10. Their style is good, but tone quality and intonation were less satisfactory at times.

Louis Graveure, baritone, sang before a sold-out house recently, and Charles Hackett, tenor, opened the Philharmonic Artist Course of the Woman's Club of the University of Southern California with brilliant success, both vocally and as to attendance.

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Music's Debt to the Jews and Their Traditional Songs

Fine Program Presented by New York Section, Council of Jewish Women, at Temple Emanu-El—John C. Freund, as Guest, Tells of Ritual Music and Early Folk-Song



THE New York Section of the Council of Jewish Women, of which Mrs. Irving Lehman is the president, gave a concert at Temple Emanu-El on Fifth Avenue, on Tuesday afternoon, Dec. 19, which was attended by over 1500 persons who came together to hear some Jewish traditional music.

The Rabbi Enelow opened with prayer, after which Mrs. May V. Fisher, first vice-president, stated that she regretted that the president, Mrs. Lehman, was so indisposed that she could not preside but sent her greetings.

Mrs. Spiegelberg, the chairman of the Women's Auxiliary of Temple Emanu-El, was the hostess of the occasion and brought greetings. She said, "We are working toward the same end, to continue the traditions of our forefathers and the traditions of our race, so that we may some day bring a message of peace unto the peoples of the earth."

The first number on the program was an organ selection by Mr. Federlein, the distinguished musician and organist of Temple Emanu-El, who gave the "Liebestraum" by Liszt. This was followed by a tenor solo, "Sound an Alarm," by Rev. Joseph Shlisky, Cantor of Kol Israel Anshe Poland. The Cantor sang from the organ loft. He has a fine, vibrant voice, which he uses with musicianly understanding. He delivered his number with great impressiveness and was roundly applauded.

Mrs. Fisher, in announcing the next number, said:

"The speaker of the afternoon is so well known to all music lovers, not only in New York but in America, that he requires no introduction, but it may not be known to those present that John C. Freund, the Editor of MUSICAL AMERICA, is not only the editor of that great paper, but it was through his efforts that the first musical paper in English in New York was established as early as 1871.

"In addition to his work as editor, Mr. Freund has through his long career always stood for recognition of the American composer, singer, music teacher. He has taken a firm stand against the exclusion of Americans simply because they are Americans irrespective of merit. He comes this afternoon to speak to us from his long experience."

Address by John C. Freund

Mr. Freund on rising was generously received and spoke as follows:

"Jewish Traditional Music!"
"What visions does it not bring up of the glory, indeed of the tragedy of a great race whose civilization antedates that of most nations, for it goes back to the dawn of history?"

"Much of the progress in the world of music can be attributed to Jews or men of Jewish blood."

"Look up the lineage and affiliations of the great composers and executants of the last hundred years, and you will find the Jews at every turn."

"Call the roll!"

"You will find it includes many of the men and women we know as Russian, French, German, Polish or Italian composers and artists. They are Jews or of Jewish descent."

"Wherever you go, what do you see back of every worthy musical enterprise?"

"The Jewish woman and if not the Jewish woman, the Jewish man, supported and spurred on by the Jewish woman."

"There is scarcely to-day any musical enterprise of value in this great city or in any other city that does not derive often the largest amount of its support from men and women of the Jewish race."

"Whence came this predilection for music, this aptitude for it in the breast of the Jew?"

"It can be traced back to the night of



Council of Jewish Women Devotes Meeting to Traditional Music of Race—1, Mrs. Irving Lehman, President New York Section; 2, Mme. Shomer Rothenberg, Interpreter of Jewish Folk-Songs; 3, Mrs. Sada Cowen; 4, Cantor Joseph Shlisky; 5, Rozsi Varady, Cellist.

time. The wandering Semitic shepherds sang their pastorals in the days of old before history came to be recorded.

"Then, in Egypt, thirty-two centuries ago, the Jew sat at the feet of men who were scientists in music. We know that at the time of the bondage the people of the Nile were advanced in the arts, and that in music they had both a popular art and a sacerdotal one. To them can be traced not a few of the instruments of the modern orchestra."

"The Jew was then, as he has always been, and as he is to-day, the most apt of pupils."

"When he took up his staff and set out for the promised land, he carried with him into the wilds and the desert not only some of the popular Egyptian chants and some knowledge of the science of Egyptian music, but Egyptian instruments. One of these was the harp, still indispensable to the complete orchestral ensemble."

"It has been said that every oppressed nation becomes music loving."

"Oppression brought out the latent music in the Jew, his idealism, his passionate love of liberty, and this is particularly true of the Jewish women who bear, as they have always borne, the great burden of the woes of their race."

Gifts Flourished Under Oppression

"From the oppression the Jews carried their music into Palestine, where it flowered, till fresh oppression carried it to every corner of the globe."

"The tenacity of the race has kept much of its music in uncorrupted form. We have it here, as every capital and virtually every hamlet of the civilized world has it."

"So we find the Jewish flair for music manifesting itself in two ways—the one, the preservation through many centuries of the melodic treasures of Biblical

times; the other, virtual leadership in the international art music which has grown out of the simpler music of the people and, like that simpler music, has become a necessity in the lives of our people."

"The pedants and pundits continue to argue over the meaning of the old marks, called 'neums,' which, so far as we know, were all that the Hebrews had that in any way corresponded to our modern musical notation."

"Be that as it may, we have with us a heritage of Jewish melody, not only as it is heard in the synagogue, ritually, but in folk airs of unknown antiquity which are now being sung in concert halls along with the nationalistic songs of various races."

"From generation to generation these melodies have come down to us, expressive of the beauty of soul that has never been lost to the Jewish people."

Traditional Ritual Music

"We have, of course, the hair-splitters in the synagogues and those others who lament that there are different ways of presenting the traditional ritual music."

"We know that some of it was old before Rome was founded; that it probably goes back to Solomon and to David. We know that Theophrastus, one of the first of the Greeks to make observations of the Jews, was deeply impressed by the music of the Temple."

"The Chronicles leave no doubt that this music was elaborate and essentially melodious; that sopranos and tenors sang and were accompanied or assisted by harps, flutes, lutes, trumpets and cymbals; that there were directors of music comparable to the modern cantor or choir leader, and that there were modes of composition."

"The instance of David playing the harp for Saul to drive out an evil spirit

seems to have been the first recorded case of musical therapeutics."

"There can be no doubt of the lyrical character of the Psalms. David set his own words to music. Then came Solomon and the period of the greatest glory in the Jewish music of Biblical times—Solomon 'who spake three thousand proverbs,' whose 'songs were a thousand and five.'"

"We read to-day that four thousand musicians were provided by the Levites to assist in the services in the Temple."

"Whatever the music they borrowed from Egypt and perhaps from Babylon and Assyria, the Jews greatly exalted it, regarding it as a direct means of communication with God."

"We feel this exaltation to-day in these traditional melodies, unaccustomed as Occidental ears are to some of the intervals and the use of less than half-tones which have survived only in the synagogues."

Folk-Song Origins

"No greater mistake can be made than to think of Jewish music only in the ritualistic sense."

"There are published volumes of folk-songs which prove that the Jews' love of music was not confined to the church. Indeed, there is every reason to believe that with the Jews, as with all other peoples, the folk-song came first, and with respect to the Psalms there are authorities who hold that at least a number of them were set to melodies derived from folk-songs. They point particularly to one known as 'The Vintner's Song.'"

"Let us never forget that music did not start as an art. It came out of the mass soul in the shape of the folk-song."

"It was inevitable that Jewish music, after the period of Solomon and his

[Continued on page 6]

Tells of Music's Debt to Jewish Traditional Song and Folk Melodies

[Continued from page 5]

glory should take on a plaintive character and sigh with accumulated grief. "The harps that were hung upon the willows of Babylon have carried the divine beauty of sorrow to every land and clime.

"The antiphonal singing beloved in some Christian churches was doubtless derived from the responsive verses sung by two sides of the old Hebrew choirs.

"Some authorities go further and declare that the melodies used by the early Christian Church, from which so much of latter-day church music has been derived, came originally from the Synagogue.

"One of these authorities, has written his belief that Christian converts from Judaism handed down the traditional modes of the cantillation of the Holy Law and the Prophets in somewhat corrupted form and that this evolved to the music known as—the plain chant.

Anticipated Modern Ideas

"Another writer has illustrated how the Jews anticipated some of our most modern ideas concerning the agreement of word to note. In the old Hebrew music, he states, matters of grief were expressed by slow-sounding syllables; of rage, by harsh and difficult pronunciations; and matters of joy, gently, dying away in sounds of ease and delightful utterances.

"In Judea, prophets delivered their words of wisdom to the sound of cithars, harps and timbrels.

"The Jews saw the truth of what we are only now beginning to realize when they remarked that the same persons who were musicians were accounted as the prophets and the seers.

"Should it not appeal to you with such a record showing how much the best of our modern music goes back to the ancient traditional music of the Jews that you should hold that music in highest honor, that you should preserve it faithfully as a sacred charge delivered into your hands?

"For this we must look largely to the idealism of the Jewish women, an idealism sprung from the agonies they have endured through the ages through man's inhumanity to man.

"Above all things, should you not be proud that Jewish blood flows in your veins as I, born of a Lutheran mother but descended from a Jew, on my father's side, am proud of the Jewish blood that flows in my veins, for I can say with the great Disraeli, one time prime minister of England, when he was sneered at as being of Jewish descent, I can say, 'My

ancestors were princes in the temple when yours were but barbarians.'

"At this very time when the whole world is almost in chaos, we must look to the cultural and above all to the spiritual forces to reconstruct human life on a nobler, purer and above all a saner basis.

"It is through music—the universal language—that we may help bring the nations together in amity.

"Music which can allay the unrest of labor created by the monotony of the toil of the wage earner forced upon him through our inventive genius, which has taken the burden from the back and hands of man and put it on to the machine.

"Music, which can Americanize our alien population.

"Music, which can start the rhythmic flow of movements through the muscles and sinews and the very blood of your children.

"Music, which can assuage your grief and intensify your joy.

"Music, which can fill your brain with infinite harmonies.

"Music, which can hold the family together and bring peace and happiness to the humble home of the mechanic as well as to the palatial home of the millionaire.

"Music!—as the mother sings to the babe at her breast, as the choir chants at the wedding, in the requiem for the dead.

"Music! Music! which begins where words end, which whispers to us of immortality."

Prolonged applause followed the close of the address.

Jewish Folk-Songs Presented

In introducing Mme. Shomer Rothenberg, the singer of the afternoon, Mrs. Fisher said she had specialized and was particularly well known for her wonderful interpretations of Jewish folk-songs.

Mme. Rothenberg then gave a group of Jewish folk-songs, among which were "The Holy Wedding," "The Rabbi Said We Were to Make Merry" and "The Eternal Question." She explained the text of each, saying of the last number, "The Eternal Question," that it meant the Jewish question. There was no answer to it—it always remained a question.

Mme. Rothenberg sings with fine appreciation of the values of the folk-songs, her diction being particularly good. She was greatly applauded and forced to give an encore. Mme. Rothenberg was exceedingly well accompanied by Miss Rappaport.

"The next number," said Mrs. Fisher, "will be some 'cello solos, accompanied by piano. The 'cello which is used by the artist, Rozsi Varady, is 307 years old."

Miss Varady played several numbers and was so generously applauded that she had to give an encore. Miss Varady produces a fine musical tone and showed that she is a thorough artist.

The final number on the program consisted of a group of Jewish traditional songs rendered by Cantor Shlisky. Before this, however, Mrs. Fisher presented Mrs. Sada Cowen to the audience and said that through her wide knowledge of musical affairs and her acquaintance with so many musical people in New York, Mrs. Cowen had been able to bring to them the musicians and the speaker of the afternoon.

She then presented Cantor Shlisky who sang several Jewish traditional numbers so finely that he was forced to give an encore of the last number.

The ladies especially interested in the afternoon stated that it was one of the most successful meetings ever held in Temple Emanu-El.

Marguerite Namara Going to England

Marguerite Namara, soprano, has booked passage to sail for England in the Majestic on Jan. 6. On the day before she sails she will appear in recital in Milton, Mass. Miss Namara will resume her musical activities abroad, and among her first engagements will be a tour as soloist with the London Symphony Orchestra, Sir Landon Ronald, conductor.

Frederic Shipman Returns from Australia

LOS ANGELES, Dec. 22.—Frederic Shipman, impresario, has returned from Australia, where he directed the tour of Paul Althouse and Arthur Middleton, during which they gave forty-two joint concerts. Mr. Shipman announces a new working arrangement with International

Tours of Australia, of which he was the managing director. By this new arrangement, the Australian Company is not entitled, as heretofore, to Mr. Shipman's exclusive services, and he is able to direct tours in America. The new policy provides for one big tour only each year of Australia. Mr. Shipman expects to remain in America for the next five or six months, and will be in Los Angeles for several weeks.

Bauer Patterns Unique London Concert After Beethoven Association



Photo by Apeda

Harold Bauer, Pianist

Harold Bauer, pianist, who has just returned to America from a European concert tour of six months, took part in a unique concert that was given in Wigmore Hall, London, on Nov. 22. The program was arranged by Mr. Bauer and was patterned after the concerts given by the Beethoven Association of New York, of which he is the founder and president. The participants, besides Mr. Bauer, were Myra Hess, Irene Scharrer, Sir Landon Ronald, Albert Sammons, Lionel Tertis, Cedric Sharpe, the Ladies' String Quartet and the Philharmonic String Quartet. It was announced that they were appearing without remuneration, solely for the "pleasure of making music together as comrades," and that the proceeds were to be devoted to some musical cause, to be decided upon later.

In addressing the audience, Mr. Bauer explained that the purpose of the concert was to provide an evening of enjoyment. "I have noticed that London audiences of late have been so concerned in finding out whether the program was good or not, that there was little opportunity left for enjoyment," he said. "To prevent such an occurrence, I am going to tell you now that this concert is going to be magnificent. And in order to have as good a time as possible, it has been suggested that smoking be permitted." He added that if any of the ladies wished to smoke, it would be perfectly satisfactory, if the gentlemen had no objection. The program included the Brahms Piano Quartet in G Minor, played by Mr. Bauer, Mr. Sammons, Mr. Tertis and Mr. Sharpe; the first London performance of Ernest Bloch's Suite for Viola and Piano, played by Mr. Tertis and Mr. Bauer, and Bach's Concerto for Three Pianos and Strings, conducted by Sir Landon Ronald.

DETROIT ACCLAIMS STRAUSS TONE POEM

"Heldenleben" Has First Local Hearing—Orchestra Gives Numerous Concerts

By Mabel McDonough Furney

DETROIT, Dec. 23.—One of the notable musical events of the season occurred last week, when Ossip Gabrilowitsch and the Detroit Symphony presented Strauss' "Ein Heldenleben" at the pair of concerts on Dec. 14 and 15. This was the local première of the Strauss work, and it achieved a success seldom bestowed upon works at the first hearing. At the close of the number, the orchestra was brought to its feet while Mr. Gabrilowitsch bowed in acknowledgment, following which the applause increased to such an extent that the men stood a second time. A large measure of the success was probably due to the excellent lecture with which Mr. Gabrilowitsch prefaced the concerts, on Wednesday afternoon. The orchestra was considerably enlarged for the occasion and played magnificently. The Symphony was that in B Minor by Schubert, and at the hands of Mr. Gabrilowitsch it was very beautiful. The Overture to Mozart's "The Marriage of Figaro," completed the program.

On Saturday morning, at Orchestra Hall, Charles Frederic Morse gave a talk upon "The Romantic Period," the Symphony under the leadership of Victor Kolar, supplying the illustrations. These concerts, designed for young people, are steadily gaining in popularity and now a vacant seat is a rarity. Mr. Morse's talk was comprehensive and the orchestra acquitted itself admirably. The Overture, "Fingal's Cave," a movement from a Beethoven Symphony; a Schubert "Moment Musical," Schumann's "Träumerei" and a Liszt Rhapsody comprised the program.

On Sunday afternoon the Symphony was heard again under Victor Kolar, who chose numbers of unquestioned popularity. Dozens of blind children occupied the boxes of the mezzanine floor and were vigorous in their applause. "The Music Box" of Liadoff proved especially captivating and the audience endeavored to win a repetition, but without success. Inez Barbour assisted as soloist, singing an aria from "Der Freischütz" and one from "Le Tasse," by Godard, both of which were effective.

On Dec. 19 the Detroit Concert Direction introduced Isa Kremer, ballad singer, at Orchestra Hall. Miss Kremer sang songs in Russian, French, Italian, English and Jewish. She was recalled repeatedly and at the close of the recital was obliged to add almost a dozen encores. Kurt Hetzel was the accompanist.

On the evening of Dec. 15 Mrs. Frederic Beckwith Stevens entertained the members and friends of the Tuesday Musicales in Memorial Hall. For this event Mrs. Stevens engaged Mrs. Ezekiah Moffatt Gillett of Bay City to present her program of child lyrics, of which she wrote both words and music. Scores of children were present and joined with their elders in according Mrs. Gillett a cordial reception. The compositions were delightfully sung by Mrs. Joseph Michaelson of Grand Rapids. The second part of the program was profusely illustrated with colored lantern slides.

Wagner Autograph for Sale

Mr. William Brand, for many years a resident in this country and now living in Munich, desires to dispose of an authentic autograph of Richard Wagner. The autograph consists of a letter sent to the director of the State Theater in Leipzig in which the great composer asks for sixty marks for each performance of "Tristan."

Mr. Brand desires to know what offer he has for this letter, a photograph of which is now in the hands of the Editor of MUSICAL AMERICA. The authenticity of the letter is vouched for by the State Library in Munich and also by Mr. Rosenthal, a very well known antiquarian. Communications may be sent to the Editor of MUSICAL AMERICA, 501 Fifth Avenue, New York.

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Frederick Shipman, Managing Director has made an arrangement with International Tours, by which they will not command his entire time, as heretofore, and he will devote the greater portion of each year to Personally Directed Tours of the U. S. A. and Canada. Mr. Shipman's address for the next six weeks will be Hotel Trenton, Los Angeles.

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Dear MUSICAL AMERICA:

Charles Henry Meltzer, well known and distinguished journalist and litterateur, for some years critic of the *New York American* and other leading papers, has risen from the dead to write a letter about the Juilliard Foundation to the editor of the *New York Times*.

In this letter Charles Henry refers to the countless protests sent to Dr. Noble, the executive of the fund, with regard to the delay in the formation of plans for its administration.

He also refers to the fact that Dr. Noble once expressed his fear that twenty years might be needed to get the right plans formulated.

He suggests that the trustees should submit their plans for public consideration, for the reason that while Dr. Noble is a man of reputation, he is not generally accepted as an authority on music.

The most serious charge brought by Charles Henry is that he has been assured that there have been instances in which "Dr. Noble has refused to assist even altruistic and worthy American musical enterprises, especially composers of exceptional gifts who needed a few of the Juilliard dollars desperately."

Finally Charles Henry wants to know "what proportion of the Foundation's millions is to be devoted to the purposes of the struggling Metropolitan Opera House—virtually a foreign institution planted in America and conducted largely in the interest of foreign artists."

The reference to the Metropolitan Opera House reminds me that a prominent lady who is a music lover has written me to know whether the money invested for the box which stands in the name of the Juilliard Foundation at the Metropolitan is in the spirit of the founder of the fund.

If I remember correctly, the late Mr. Juilliard specifically stated his interest in opera and that some at least of the monies should be devoted to helping out opera. You may remember that he was one of the directors of the Metropolitan.

It is quite proper that Dr. Noble should have an opportunity with his friends to hear opera at the Metropolitan, inasmuch as his salary when he was a Methodist minister did not enable him to hear much opera. The more he hears good operatic music, the better he will be able later on to dispense that portion of the fund which the founder intended should be devoted to operatic purposes, particularly the production of compositions by Americans.

One thing is certain, the publicity with regard to the matter has already instigated Dr. Noble and the trustees to begin to function. It seems they have just devoted \$4,000 toward the giving of the free public concerts at the Metropolitan Museum of Art, which concerts have already won great popular approval. Heretofore the principal supporter of this very worthy enterprise has been John D. Rockefeller, Jr.

It reminds me of the story of two Irishmen who were caught in a thunderstorm.

They fled for shelter under a large tree. Just as they reached it, a bolt struck the tree, followed by a terrific clap of thunder.

"Mike!" said one of the pair, "for Hivin's sake say a prayer."
"Divil av a prayer do I know," replied Mike.

"An' if yez don't know a prayer, say the multiplicashun table! Somethin' has got to be done begorra!" said the other.

Perhaps the trustees of the Juilliard Fund and Dr. Noble are in the same fix. Having as yet been unable to formulate any plan for the distribution of the fund, they nevertheless feel that "somethin' has got to be done begorra!" Hence the donation to the music fostered by the Metropolitan Museum of Art.

When Chaliapin, after his sensational success this season, left the Metropolitan, a sigh of relief came up from the building, for the great Russian to whom Gatti had evidently given *carte blanche* had managed to turn things upside down, so that the orchestra, chorus, the artists, the stage men, property men, the conductors, were nearly crazy. He wanted everything done his way.

Probably Gatti thought that it would do no harm to have a general shaking up. That is why they all felt relieved when they were enabled to settle down to the old perfection of routine which Gatti has instituted, for the opera house is to-day the best run institution of its kind in the world.

I can recall the days years ago when even the changing of the scenes at the Met was accompanied by such an amount of noise and profanity as to disturb the equanimity of those in the audience who were of a strictly religious character. To-day this is all accomplished without a sound. Everything moves like clock work. The discipline that is maintained is splendid. If Gatti had never done anything else, his management would stand out in this respect alone.

Ignace Paderewski was just about to go to his last recital when the news came of the assassination of the President of Poland. Mme. Paderewska decided that it would be most impolitic to let the great pianist know of it until he had played, as she was sure that he would feel it deeply and very probably would cancel the concert.

So it was not till the concert was over that he heard of the tragedy. Then, it is stated, he gave vent to a burst of furious anger that the matter had been kept from him. He stormed up and down the room for some time. He seemed to think that, with all the world except himself knowing of the assassination, if he gave the concert, his doing so might be misconstrued as showing lack of sympathy and appreciation of the terrible nature of the catastrophe which has put Poland under martial law.

While it is of course easy to understand Mr. Paderewski's feelings and sympathize with him, at the same time to most people it would seem that Mme. Paderewska acted very wisely. Had the concert been suddenly canceled, it would not only have meant a great loss to the management but serious inconvenience to the very large audience which had assembled.

There is also another matter which should be taken into consideration. Probably four-fifths of all that were there had bought their tickets from speculators. Had the concert been canceled and the money returned by the box office, they would have only received the face value of the tickets and not the price they paid to the speculators.

It has been said that Mme. Paderewska was considerably influenced by the fact that her illustrious husband was already very nervous, which is generally his condition when he is about to play. Consequently she thought that had the news been imparted to him before he played, this, with the probability that he would cancel his concert, would result in a collapse. Mr. Paderewski is no longer a young man.

Taking everything into consideration, therefore, it would seem as if the lady exercised good judgment, and now that publicity has been given in the press to the fact that Paderewski played in total ignorance of what had happened in his native land, there cannot be the slightest fear that his keeping his engagement could be misinterpreted.

If the report speaks the truth, there is considerable trouble in the Chicago Civic Opera Association between Giorgio Polacco, the eminent conductor, and Richard Hageman, another conductor. This is to be regretted because Hageman

really got the job largely through Polacco's influence.

One of the points of difference between the two conductors is said to be due to the fact that Polacco, probably under the influence of his good wife, Edith Mason, is more inclined to give the American singers a chance than Hageman, who, by the bye, has only conducted two operas so far.

Another cause of friction in the operatic forces in Chicago appears to be due to the decision of the management that no conductor should give private lessons, as that led to a good deal of jealousy.

They say that Scheineman, the present auditor, who has shown himself to be a business man of very considerable ability and is looked upon as the power behind the throne of the president of the Chicago Company, Samuel Insull, is slated to succeed Shaw as business manager.

In the affairs of the company a certain bathtub is said to figure conspicuously, the bathtub being part of the menage of the Polaccos. Mme. Polacco (Edith Mason) had been accustomed to use the bathtub occasionally as a means to cook spaghetti à l'italienne, into the mysteries of which she has long ago been initiated by Polacco. When the Italian maid was instructed to wash certain garments in the bathtub, she refused on the ground that that was where the family spaghetti was made. This led to a violent outburst, which further led to the discharge of the maid, who promptly repaired to tell all her troubles to Mme. Hageman, a very beautiful and a very clever woman, whose one purpose in life is the advancement of the success of her own husband. It enabled Mme. Hageman, so they say, to further complicate the situation between the Polaccos and her husband.

This incident may appear to be wholly trivial, but it had its effect in changing the repertoire. A production of "Martha," which affected certain singers, among them certain Americans, which had been scheduled and which Hageman was to conduct, has been suddenly postponed. So, you see, the matter is perhaps not so trivial as would appear on the surface, for an opportunity for some young American singers with the Chicago Opera may have been destroyed or at least postponed because of the refusal of a lady's maid to wash certain indescribable clothing belonging to her mistress in the bathtub where the family spaghetti is prepared. Operatic trouble can start even in a bathtub.

You would be surprised to know how the careers of artists have often been affected by those little things of which a philosopher said that they really constitute the fateful events which send mankind into catastrophe. Of this I know of no better instance than the telegram manipulated by the late Prince Bismarck of Germany, which was directly the cause of the outbreak of war between Germany and France in 1870.

It is to be hoped that Hageman and Polacco can get along. Polacco is without question the finest conductor of Italian opera in the country to-day. He showed that when he was at the Metropolitan. Then, too, he is a man who attends to his own business, does not go into operatic politics, never says a word against anyone and is a very hard-working, conscientious and sincere musician. Polacco is also all the more disposed to be peaceful because he has made a great hit with Chicago audiences, who appreciate his ability; while his wife has won triumph after triumph and has absolutely established herself in the affections of the Chicagoans.

As for Hageman, he is excitable, but also a very competent man. Years ago I suggested that he should be given more opportunity at the Metropolitan, when he seemed permanently harnessed to the conducting of the concerts on Sunday night.

If anybody had told you that the eminently respectable Walter Damrosch would go into the movies, you would have treated as absurd the very idea that so dignified a person would be guilty of any such descent from the pedestal to which he has mounted with such painful, untiring efforts during a long course of years, but it is true, nevertheless, and he has gotten there through his daughters.

The elder daughter, Polly Blaine Damrosch, has been studying for some time at the American Academy of Dramatic Arts and will probably make her debut as an actress before long. Now comes the news that her younger sister, Anita

Viafora's Pen Studies



As Composer, Lecturer and Teacher, Ruben Goldmark Fills an Honorable Niche in American Musical Life. His Orchestral Eulogies of "Samson" and "Hiawatha," Doughty Heroes Both, Have Brought Him Deserved Laurels. He Has Been a Leading Spirit in the New York "Bohemians" for Years, and This Club Recently Gave a Dinner in His Honor

Blaine Damrosch, has also decided to become an actress.

The way Walter got into the movies was due to the fact that last September Polly Damrosch played the leading rôle in a film drama called "Tangled Hearts," written by her sister, Mrs. Thomas Knight Finletter, which had its first showing that month at Bar Harbor.

In the cast were Anita Damrosch, Mrs. H. Pleasants Pennington, another daughter of Mr. and Mrs. Damrosch; Mr. Damrosch himself, Mrs. Finletter and Mr. J. de Lagerberg, counsellor of the Swedish Legation in Washington.

If the Damrosch girls show they have dramatic talent, it will not be at all astonishing, for they come by it from both sides of the family. It has been stated by those who have seen Mr. Damrosch conduct that he would have made a splendid actor. Had he taken to the stage, he would have been one of the few whose spoken words would have been understood, for his diction is excellent.

Damrosch's wife, you know, is the daughter of the late Senator James G. Blaine, one-time aspirant for the Presidency and a man of the highest ability. He also had very considerable dramatic talent, as those Democrats know against whom he sometimes thundered in the Senate.

The Bavarians have evidently not yet decided to be amiable to even the most distinguished French artists. That is why Henry Marteau, noted violinist, was not allowed to play in Munich recently. He was greeted with shouts, cries and screams. He could not begin at all till the police had arrested most of the principal disturbers.

And yet, you know, Marteau was at one time a professor at the Berlin Academy of Music. He was arrested as a spy during the war, but Kaiser Bill ordered them to release him on the ground that he considered that no musician had brains enough to be a real spy.

Not only did the curtain fall on the first scene of the second act of "Thais," but Mme. Jeritza, who was singing the title rôle, also fell, and with such enthusiastic sincerity that she stirred the audience to the wildest applause. Indeed, they say she shook the house. That she added another to her string of successes is certain.

The production of the opera gave Aldrich of the *Times* an opportunity to say that, from the performance, it was doubtful if the early Christians, notwithstanding their moral worth, were always accompanied by the capacity to sing in tune.

The critics were hard put to it to describe, not so much what Mme. Jeritza wore as the celebrated courtesan of that ancient day, but to tell us what she did not have on. Max Smith faced the issue bravely by telling us that "the supple curves of her figure shimmered through veiling of white a-glitter with gold."

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

while in another tableau a "pleated under-robe of light rose and gold, in exquisite harmony with the yellow of her hair and set off by an encircling scarf of scarlet, all of which only served to enhance, not to obscure, the plastic contours of her form, which finally she disclosed more openly to the trembling monk with a sweeping gesture of her arm."

Having thus risen to the occasion, Max, however, is careful to add, in order that there should be no misunderstanding, "there was no vulgarity in the display; nothing to offend æsthetic sensibilities." In fact, says Max, Mme. Jeritza's portrayal of *Thais*, even in the early scenes, showed clearly that according to her conception of the character, this woman of Alexandria, notwithstanding her moral depravity, had far more refinement and cultivation than other prima donnas had attributed to her.

Commend me, however, to the manner in which that brilliant writer for the *Evening Sun*, Gilbert W. Gabriel, came to the scratch. He told in his review of the production how, between the acts, in the lobby, he met a nice old gentleman hurrying in. The nice old gentleman wasn't just arriving, he explained. He had seen the first act, but had hurried home again to fetch his glasses.

"Oh, don't tell me she's reformed yet!" he panted. "Oh, please, not yet, has she?"

For those who have not seen the opera, let me say that the bad *Thais* becomes a very good nun, and, in the latter part of the opera, wears the clothes appropriate to that religious order.

Gabriel writes his musical reviews on an independent plan, entirely different from stereotyped musical criticism. It is delightful reading. While his screeds are full of humorous touches, there is always a basis of truth. One can perceive that he is a keen observer.

They say that when W. B. Chase, his predecessor, left to seek the higher atmosphere of the *New York Times*, where he has been for some time the able assistant to the venerable Richard Aldrich, the powers that be on the *Evening Sun* cast about for someone who could replace him. It was not an easy job. Finally, after consultation with Frank Munsey, they concluded that having one eminent critic on the morning paper, the *Herald*, in the shape of the veteran William H. Henderson, it would be advisable to employ someone with a lighter touch for the evening paper, someone who would have ability to interest people going home on trains and inclined to sleep after supper. However, it was necessary to get someone who would not be looked upon as an ignoramus on musical matters, which was the fate you know of poor Donaghey, who was transferred from the golf department to musical criticism on the *Chicago Tribune*, and who, you may also remember, immortalized himself at once by referring to "Pagliacci" and "Cavalleria Rusticana" as "the ham and eggs of opera."

Let me not forget to tell you that the Premier Syndicate has engaged Maria Jeritza to write a series of articles on "Beauty," in which she will explain how practically every woman possesses the essentials of charm and good looks, which can be made her greatest asset after she has discovered and developed them.

No one is more fitted than Jeritza to write on this topic; that is, if she writes the articles herself and does not merely sign her name to them, as so many others do. I say she is well fitted in all sincerity, for the reason that if you meet her off the stage, you would not say she had beauty of feature, but so wonderful is the charm of her smile, so genial is her manner, that with her expressive eyes, she gives you the impression of beauty, which many women who have only beauty of face fail to do.

With all the artists, foreign and domestic, did you ever realize how very few of them are what might be called "personalities," those who do not alone impress you by their compelling presence, their authority, their artistic power, but who would be conspicuous, even great, if they had never sung or played a note?

Paderewski would have been a great man in whatever particular activity he

would have engaged, so would Chaliapin, so would Toscanini, so would Kreisler, so would our own Geraldine Farrar, and so, indeed, would Caruso, even if he had not had a wonderful voice.

Taking up some of the names of the past, that of Victor Maurel occurs to me at once as a man of splendid power, dignity, dramatic intensity. He could have been great as an orator, as a statesman.

This line of thought occurred to me as I sat opposite to Titta Ruffo at lunch in his apartment. We discussed matters as we have done from time to time when he has been here.

Knowing he was to appear at the Met in Verdi's "Ernani," he took the trouble to go and study Titian's portrait of *Don Carlos*, the rôle in which he should have made his debut at the Metropolitan last year, though he did undertake it later in the season.

You are not more than five minutes with Ruffo before you realize that you are face to face with a man of tremendous magnetic power. The very way in which he straightens himself out, fixes his attention on you, the courteous yet intense manner in which he listens, the remarkable clarity and incisiveness in which he discusses any matter, are all characteristic. You will find as you converse with him that he is not alone a past grand master as an artist in opera, in concerts, but that he is a philosopher, a widely read and highly cultured man, a man who even to-day finds time to read works of history, philosophy, a man who is interested in something more than the mere rôles that he plays.

When I complimented him that he was singing with more reserve and, therefore, with greater charm than ever, he said that of late he had been more reticent with regard to the volume of tone that he used, but had endeavored to put greater power into the interpretation of the rôle. This led to a discussion of the difference between artists and singers, as well as the difference between actors and artists.

My conviction, I said, was that the mere actor protruded his personality in everything he did, whereas the artist on the dramatic stage subordinated his personality to that of the character he presented.

Ruffo said with regard to operatic artists that he thought the difference lay between those who thought of nothing but their voice and how they could make it effective and those who made this subordinate to the presentation of the rôle in which they appeared. He admitted, however, that there were certain passages in operas where the public demanded a grand volume of tone, and that this was particularly true of southern European nations and those in South America.

On one matter we thoroughly agreed, namely, that the claqué, particularly as it is to-day at the Metropolitan, is a nuisance. Ruffo appeared to think that a claqué, with which he asserted he had never had any relation whatever, was able to injure an artist, not so much by abstaining from applause, but by applauding when it should be silent.

Right after Ruffo's splendid success at his debut this season, he was the guest of honor at a reception held by Mrs. John King Van Rensselaer, noted society leader of New York and Newport, at her residence on East Thirty-seventh Street. There were some 500 guests, including representatives of New York's best society and of all the leading organizations including the Colonial Dames of America, Daughters of the Revolution, Society of Colonial Wars, Sons of the Revolution, Holland Dames Society, Huguenot Society, Society of the Cincinnati and, let us not forget, the Descendants of the Mayflower.

No wonder they came to Mrs. Van Rensselaer's home, because, you know, she founded the Colonial Dames of America. She is a descendant, I believe, of Lord Sterling, a man of considerable repute in his day. So Madame had the old Knickerbocker crowd to meet Titta.

He delighted them by saying that he would not sing for them, as he thought they all heard him the day before, but that he would talk about Mussolini, Italy's great man of the moment, with whom he was in sympathy because he believes Mussolini will help his country to rise from the mire of bad management, waste and poverty to an efficiency which will astonish the world.

Ruffo has taken unto himself as his private secretary Howard Shelley, at one time connected with Hammerstein and after that with the Chicago Opera Company. Shelley won his spurs in the newspaper world. In selecting this clever and cultured young American to act for

him in business matters, Ruffo shows his wisdom. If other foreign artists would follow his example, there would be less friction between them and the rest of the world that wants to know them and perhaps exploit them.

Carl Kinsey, head of that exceedingly enterprising and worthy institution, the Chicago Musical College, which has some 6000 students and about 150 professors, was in New York recently. We discussed the great increase in music in the last decade or so.

As an instance of this, he particularly mentioned the growth of the North Shore Festival, which is given every May at Evanston, Illinois, of which he has been the manager since its inception. In 1914 the receipts were about \$10,000, with a surplus of about \$1,000. The receipts have steadily grown till last season they were over \$40,000, though the surplus was but a few hundred. The enterprise is not conducted for profit, but simply aims to meet expenses. Here we have one of the many instances that could be given of the musical progress of the country, of which the great majority have very little knowledge.

Another instance of the growth of interest in music is afforded by the rise and really phenomenal success of L. E. Behymer, the veteran manager of the Pacific Coast, whose headquarters are at Los Angeles.

Behymer must be credited with having done more than any other one man or half a dozen men to spread the love of good music and help artists on the Pacific Coast.

To give you an idea of his activities, let me tell you that he has just returned from a 3000-mile trip through Arizona, New Mexico, El Paso, Texas and California, and that he finds that he has got to keep on the job more than ever, and what do you suppose is the reason?

The reason is the lack of auditoriums in many of the cities on the Coast, including San Francisco, where he and other managers of musical attractions have been compelled to divide the auditoriums with the people who give master movies, vaudeville, visiting dramatic shows, which often resulted to the detriment of music.

Behymer is considerably interested in the Philharmonic Orchestra of Los Angeles, for which he has booked this year over seventy concerts at good figures. The season ticket sale has run over twenty per cent more than last year, while the single ticket sale was about twelve per cent more.

Did you know that W. A. Clark of Los Angeles, the public-spirited founder of the orchestra, has just placed a million dollars at the disposal of the orchestra board for five years, which splendid endowment insures its permanency. Behymer, feeling the orchestra can now get along by itself, instead of retiring on his laurels with such money as he has saved, has gone out in the field again among the colleges and schools, carrying the message of the artists to the outside world. So he is in the thick of it, doing the work of a musical John the Baptist for the upbuilding and continuance of the work he started so many years ago.

The musicians and the leading musical club at Sacramento, by the bye, honored Behymer recently on their twenty-ninth birthday luncheon by asking him to make the principal address. Many other clubs have been interlocked with the work of Behymer, the Spinet Club of Redlands, the Amphion Club of San Diego, the Tuesday Musical Club of Riverside, the Fresno Musical Club and twenty to thirty others. For their concerts, Behymer has furnished the artists.

When the story of music on the Coast comes to be written, sufficient praise cannot be given to the musical pioneer, L. E. Behymer.

Margaret Matzenauer has been winning more laurels at the Metropolitan, as I expected she would, for she is in better voice, as well as condition, than ever. Henderson, in his review of her *Dalila*, which she sang the other night with Martinelli in Caruso's old rôle of *Samson*, alludes to her as "the distinguished Austrian prima donna soprano e contralto." This evidently is a reference to Madame's ambition to sing soprano as well as contralto rôles.

Henderson also says that all the princesses in Ireland never got together such gorgeousness as Matzenauer found for the siren who overthrew the virtue of *Samson* and caused him eventually to overthrow the walls of Gaza, and that the Philistines managed to produce a lady with crown diamonds that would

have made any Miss Pharaoh sick with envy. Indeed, the whole costume—what there was of it—was new and splendid.

Mme. Melba appears to have discovered the fountain of eternal youth. She looks finely and is received at her concerts in England with the greatest enthusiasm.

Recently, after a concert in Southampton, she took part in a political meeting. "Sing us a song, Nellie!" shouted one of the crowd.

"I will, if you listen to me," she replied. Then she proceeded to the piano, and in a voice which moved the audience to emotion, she sang "Home, Sweet Home." When she finished, there was a tremendous ovation, which she turned to the advantage of the Conservative candidates, whom she declared she knew personally to be honorable gentlemen and entitled to be elected because they would save the British Empire.

Dear Nellie, in the rôle of helping to save the British Empire, rather appeals to me.

You may remember that the late and deeply regretted Rip Van Winkle had a dog, Schneider, of most amiable disposition. Now it occurred to a wag in the town of Providence, R. I., to christen a certain aggressive brute he owned by the name of Schneider.

There happens also to be in the town of Providence, R. I., a very fine musician and genial person by the name of Hans Schneider. He and the owner of the dog had been celebrating with some friends. On their return to the home of the dog's owner, Schneider, the musician, was very much alarmed when Schneider, the dog, started for his legs, barking furiously.

"Don't be afraid of him," said the owner of Schneider, the dog. "You know the old proverb, a barking dog never bites."

"Yes," said Schneider, the musician, "you know the proverb. Schneider, the musician, knows the proverb. But does Schneider, the dog, know the proverb?"

When Schneider, the musician, reads this, if he is still in the flesh, which I hope he is, he will probably insist that he has no recollection of any such affair, but he was probably too happy to remember much if anything, says your

Mephisto

SALT LAKE CITY PLANS BETTER SCHOOL MUSIC

Committee of Teachers to Work Out Courses in Appreciation—Charles Hackett in Recital

SALT LAKE CITY, UTAH, Dec. 23.—The Collegiate Music League, an association whose aim is to develop musical appreciation in the high schools, has been organized in connection with the Extension Division of the University of Utah. It includes the East and West High Schools, Westminster College and the L. D. S. School. James E. Haslam, of the Granite High School, is the chairman of a committee formed to work out plans for improving instruction.

Charles Hackett was heard recently in a fine program at the Tabernacle, under the auspices of the Musical Arts Society. Geo. Pyper, manager. The program included "O Paradiso," from "L'Africaine"; Handel's "Where'er You Walk," and numbers by Griffes, Saint-Saëns and Gluck. Gordon Hampson was accompanist.

Philip Gordon, pianist, and Elinor Whittemore, violinist, gave a concert in conjunction with the Ampico through the co-operation of the Daynes Beebe Music Company.

The Musical Arts Society reports that it has been very successful in its campaign for an enlarged membership.

MARK FRESHMAN.

Mme. Schumann Heink to Resume Tour

Ernestine Schumann Heink, who is now convalescent from her serious illness at her home in Garden City, L. I., will resume her concert tour in Asheville, N. C., on Jan. 22. She will also appear in Jacksonville, Miami and Orlando, Fla., later in the month.

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Concerts Diminish During Pre-Holiday Week in New York

Erika Morini and Olga Samaroff Soloists with Orchestras—Schola Cantorum Sings Unfamiliar Music—Recitals Less Numerous Than in Any Week Since October

THE pre-holiday week in New York proffered fewer concerts and recitals than any week since early October. There were five orchestral programs, including the one given by the New York Philharmonic at the College of the City of New York. Olga Samaroff, pianist, appeared as soloist with Leopold Stokowski's Philadelphians. Erika Morini, playing the Brahms violin concerto, was the special attraction of the program which the City Symphony played in the Town Hall Wednesday afternoon and in Carnegie Hall Thursday evening. The Philharmonic rounded out the week with an all-Wagner program on Sunday.

Recitals included a joint program by Clytie Hine, soprano, and John Mundy, cellist, and individual appearances by Allen McQuhae, tenor; Jan von Bommel, baritone; Rosalind Rudko, soprano, and Gertrude Weil, soprano. The Sinsheimer quartet provided the only chamber music of the week.

The first concert this season by the Schola Cantorum had a Christmas atmosphere. The program included many unfamiliar numbers with texts pertaining to the Nativity. The Oratorio Society of the Christian Science Institute was heard at the Metropolitan Opera House in a program of a varied nature.

Allen McQuhae, Dec. 18

With the quality of voice which is characteristic of the "Irish" tenor, whether a Celt of the "ould sod" or one who first saw the dawn in Brooklyn or Peoria, Allen McQuhae placed a group of vocal blarney in the center of his song program at the Town Hall Monday and with it achieved his best success of the afternoon. He was called upon to repeat "A Ballynure Ballad," one of four arrangements by Herbert Hughes of traditional Irish airs, and put his audience in a smiling humor by his delivery of "In Dublin's Fair City." In these and other songs of this character there was more than a reminder of a tenor celebrity at whose recitals they have been heard frequently. There were three other groups of diversified song material. The first of these was devoted to Handel, the second to lieder by Schumann, Wolf and Brahms, some sung in German and some in English, and the last to numbers by Campbell-Tipton, Rachmaninoff, Sharpe and Wintter Watts. Mr. McQuhae's enunciation was clean cut and incisive throughout the program, and his tone, save for some pinching of top notes, was both musical and resonant. He has yet, however, to acquire the variety of expression and of tonal color to enable him to make the most of such numbers as Schumann's "Widmung" or Brahms' "Die Mainacht." Frank Bibb played the accompaniments skillfully, if with an excess at times of the sustaining pedal.

O. T.

Hine-Mundy, Dec. 18

A joint recital by Clytie Hine, soprano, and John Mundy, cellist, given at Aeolian Hall on Monday evening of last week, was especially interesting in that it included some charming music of the seventeenth and eighteenth centuries. A number of Old English works, collected from aged editions with figured bass and arranged by the performers, were given as solos with cello obbligato. These included the familiar Martini "Plaisir d'Amour," "Ah, Heaven, What Is't I Hear?" by Dr. John Blow, "Gentle Swain" by Arne, "O, Let Me Weep" by Purcell, Bach's "My Heart Ever Faithful" and Ariosti's "Pur al Fin Gentil Viola." Miss Hine sang in a voice of dramatic timbre, the "Judas Macca-baeus" recitative and aria, "From Mighty Kings" with Conal O'C. Quirke at the piano. Mr. Mundy played a sonata by Wilhelm de Fesch, disclosing ample tonal volume and dexterity in execution. The concluding group of songs included numbers by Cecil Forsythe, Elgar, Benjamin J. Dale, Hollman and Landon Ronald.

R. M. K.

Sinsheimer Quartet, Dec. 19

The Sinsheimer Quartet gave its second recital in the Wurlitzer Auditorium on Tuesday of last week, playing Haydn's Quartet in D; Dvorak's Trio in C, for two violins and viola, and Borodine's Quartet, No. 2. What was said of this ensemble after its first appearance of the season is, in the main, applicable to the recital of last week. There is an evident sincerity of purpose on the part of the several members, but their playing is frequently too individualized, and there is some lapsing from pitch. The Borodine Quartet is not an inspired work, but it was played in a manner that called forth insistent applause and brought an encore.

S. D.

Jan van Bommel, Dec. 19

Jan van Bommel, Dutch baritone, who gave a recital in Aeolian Hall on December 19, has interpretative ability

SCHOLA CANTORUM SINGS UNFAMILIAR MUSIC

Basque and Russian Novelties on Holiday Program

Concerts by the Schola Cantorum invariably have been interesting, because of the unfamiliar and often beautiful music which Kurt Schindler, the conductor, has brought from nooks and crannies of the Old World. Moreover, the fresh quality of the voices and the buoyant spirit with which the music has been sung have had an inspiring effect in a day of much choral singing by organizations lacking in just those qualities of freshness and vitality.

The program sung in Carnegie Hall Wednesday evening of last week was in no way an exception. It was, in fact, one typical of the Schola and its achievements. Ten numbers, or all but five of the total of fifteen, were listed as having their "first performance in America." Reviewers have grown chary of accepting such announcements as fact, and only a few days before this concert Dr. Frank Damrosch, for many years conductor of the now disbanded Musical Art Society, made public a letter he had written to Mr. Schindler in which he pointed out that some "first time" numbers had, in fact, been given previously. Irrespective of whether some record may be found for an earlier performance of other items of the program, there was a plenitude that was entirely new to those who attended.

The first part of the concert was devoted to a Dutch Christmas motet of the seventeenth century by Sweelinck, Victoria's motet, "O Magnum Mysterium," the old French "Allons, gay, gay, gay, Bergères," two Belgian "Noëls," and a brace of Catalonian carols, in one of which a soprano solo was so prettily sung

by Lillian Gustafson that a part of the number was repeated.

The most ambitious work of the program was a six-part a cappella "Legend," "Alms for the Christ Child," by Antoni Nicolau, perhaps the best known of the group of composers whose activities have centered in the Orfeo Catala of Barcelona. The boy choir of Calvary Episcopal Church was used to augment the chorus in this number and played an important part in its performance, passages descriptive of the sobbing of the Christ-Child and also of angel voices being given to the children. The work essays a measure of characterization through the use of the sopranos to represent Mary, and the basses, Joseph. It also is a venture in sonata form, adapting symphonic principles to choral writing. With no little skill, Nicolau introduces the melody of the old Catalan folk song, "La Mare de Deu," and quotes a phrase also from another old Nativity song in which the birds proclaim the birth of the Saviour. The musical results can scarcely be appraised at a single hearing, though the quality of the workmanship was apparent. It is to be hoped that Mr. Schindler will provide opportunity to hear the work again. It was very well sung, although the composer sought to dissuade the Schola conductor from attempting it because of its many difficulties.

Some charming Russian children's songs, arranged by Gretchaninoff, occupied a place in the center of the program. The concluding group included Rachmaninoff's "Glory Be to God," previously sung by this organization; a manuscript Christmas Carol, "Happy Bethlehem," and Basque and Spanish lilt and carols. The concluding number was an adaptation by Mr. Schindler of the Provençal Christmas March which Bizet made use of in his "L'Arlésienne," with the original text restored. Louis Robert did duty at the piano and the organ.

O. T.

that at present surpasses his vocal capabilities. His voice is of good quality and considerable power and range, but is sometimes rough and uneven. He has a tendency to push, and consequently spreads his tone and lapses frequently from pitch. As an interpreter he shows intelligence and understanding, combined with the ability to express himself—prime essentials of the song singer. With improved technique and production, Mr. van Bommel should find a larger field for his gifts. His program opened with Beethoven's "In Questa Tomba Oscura," followed by two modern Italian songs. In his French group he sang Delibes' "Bon Jour Suzan" and Fauré's "Carnaval" with nice appreciation of their contents. He ended a Dutch and English group with Lohr's "The Little Irish Girl" and Allitsen's "Love Is a Bubble," which were considered quite good encore songs in the out-

lying districts some years ago. Louis Robert was an efficient accompanist.

S. D.

[Continued on page 36]

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By Frederick H. Martens

THE thought underlying the line "You may break, you may shatter the vase if you will . . ." applies as well to the songs of the heart. The modernist, whose subtle music is supposed to awaken reflexes which intrigue the psychoanalyst, may sneer at their tenderness, their simplicity, their obvious sweetness, but—people like them and will have them. Also, as in the case of the first of three really enjoyable ones which have come to hand recently (*G. Ricordi & Co.*) Willard Haynes' "There's a Corner in My Heart, Dear!"; John McCormack sings them. It is attractive, it sings without a snag, and why be ashamed of having a sweet musical tooth, if you have? It is published in three keys. M. H. Le Baron's "Dear Little Valley of Mine," also for high, medium and low voice, is another taking song of this kind;

as is Mary Marvin Cash's "The House and the Road." If their melodies are direct, if they appeal in a fashion artlessly sweet, the fact does not warrant the attitude so often taken with regard to them. They give genuine pleasure, especially to those who shrink from the higher-templed acidity or bitterness of the ultra-modern.

Songs of the heart, too, are six very charming little developments of a single song-type, the cradle-song, by Maude Lamb Wingate. In her collection of "Five Lullabies" (*Schroeder & Gunther*) and the individual "The Dream Boat," put forth by the same publisher, this composer shows a real gift of melodic invention. Her little lyrics are unpretentious as befits their nature, and she has matched them with tunes quite as spontaneous. Especially attractive (aside from "The Dream Boat") are, in the collection, the "In the Plum Tree," "The Little Star" and "Snow Blossoms."

NEW music of various sorts for the players of string instruments includes five numbers for the violinist. First, by Blair Fairchild, an American composer who for years has preferred the musical atmosphere of Paris to that of New York, is an Etude Symphonique (*Paris: Durand & Cie*) for violin and orchestra, made generally available in an edition for violin and piano. A brilliant concert composition, though brilliancy is evidently not its first objective, with interesting themes and a fine balance of inspiration, it is dedicated to the violinist Samuel Duskin. By the late Lilli Boulanger, that fine creative girl musician whose untimely death must be deplored, is an eager, vital and subtly infected "D'un Matin de Printemps," which should be heard in recital, for violin (or flute) and piano, issued by the same publisher. A spring song of a different kind, quite gracefully light and of obvious attractiveness, is H. Wessely's "Salut au Printemps" (*London: Joseph Williams, Ltd.*) Arranged with much charm and violin effect by Lionel Tertis, is the beautiful Irish "Londonderry Air" (*Arthur P. Schmidt Co.*). Percy Elliott, in a berceuse, "Sous l'Etoile" (*London: W. Paxton & Co., Ltd.*), gives us one of his expressive, singable violin tunes; and the same publisher also offers an edition of César Cui's piquant "Marionnettes Espagnoles."

Of interest to all who make music in the home should be the really admirable little trio transcriptions (violin, cello and piano) which Anna Priscilla Risher has done of Edward MacDowell's "To the Sea" and "Nautilus" (*Arthur P. Schmidt Co.*). She has managed to keep the qual-

ity of the originals, and has enriched them with the added string color. There is not overmuch music for "playing" purposes published for the beginning cellist. Hence there should be a place for the "Six Little Solos" (*London: Joseph Williams, Ltd.*) for cello and piano by W. E. Whitehouse. They are nicely musical. By reason of a novel, elastic, yet logically developed arrangement of material, Ida Mae Crombe's "Strings and Fingers: First Principles for the Violin" (*Arthur P. Schmidt Co.*), should commend itself to the teacher.

ROBERT HUNTINGTON TERRY'S "A Christmas Revelation" (*G. Schirmer*) is particularly interesting as marking one of those departures—some were recently considered in these columns—toward a more secular, a less liturgic handling of the Christmas theme in church and Sunday-school. "A Christmas Revelation," whose very tuneful and appealing music has been written for a cast of six singing and five speaking voices (more children may be added *ad lib.* to this cast), is a musical play. The sacred (carols and Christmas songs) and the secular (dialogue, action and costume) are happily wedded, and Jane Cushing Tyler, who has supplied the dialogue and lyrics, has collaborated with good results with Mr. Terry in creating a novel little work which should please.

TWENTY-SIX SONGS by one composer! But then, only recently, we reviewed 114 by the same composer in these columns. Reginald C. Robbins, who is the author of these twenty-six, has written them all for bass or baritone voice, and they are published (*Paris: Editions Maurice Senart—New York: Fine Arts Importing Corporation*) individually. The poems chosen for setting are invariably fine, but the settings themselves of Robert Bridges, Swinburne, Stevenson, Keats, Matthew Arnold, Coleridge, Christopher Smart, *et al.*, seem to be very unequal in value. They are cast in a peculiarly individual idiom, and in many cases produce a musically rough-hewn effect as regards accompaniment. If a preference may be indicated, one might mention "The Dead Men Sing," "Sohrab and Rustum," "A Shrine by the Sea," "The Wanderers" and a highly dramatic—the dramatic note is well developed in most of Mr. Robbins' songs—version of "Psalm XVIII."

AS USUAL, there is much new piano music to be considered, one of the more extended compositions being Albert

Roussel's orchestral, "Pour une Fête de Printemps" (*Paris: A. Durand & Cie.*), already considered in these columns, in an excellent four-hands reduction for piano by L. Garban. The four-hand ensemble, however, will find Clayton Johns' slight and graceful waltz in D Flat, "Salutation" (*Arthur P. Schmidt Co.*), far more easy to play.

The lighter, graceful genre, the piano piece of medium difficulty with an attractive melodic content, is well represented. W. O. Forsyth has written two pieces, a "Southern Love Song" and "In the Vale of Shadowland" (*London: Elkin & Co.—New York: G. Ricordi & Co.*), the first dedicated to Gena Branscombe, the second to Cyril Scott, which are charmingly done. And in the editions of the National Institute of the works of British Blind Composers (*London: Ryall & Jones, Ltd.—New York: J. Fischer & Bro.*) we have a swarm of musical, melodious compositions which show that though their composers may not have optical vision, their ears are keenly attuned to felicitous harmonies. Some are published in groups, like the "Ten Poetic Fancies" by Horace F. Watling (Bks. 1, 2); H. V. Spanner's "Moods of a Mind" (Bks. 1, 2)—apt musical characterizations of "Repose," "Merriment," "Sadness" and "Gladness"; or Alfred J. Thompson's "Five Lyric Pieces." And then come various individual numbers—Llewellyn Williams' bright "Zingaresca" and William Wolstenholme's catchy "Spanish Serenade," a "Rondo Scherzoso" by Frederick W. Priest, a "Rondo alla Tarantella" by Alfred Wrigley, a "Rustic Dance" by Horace F. Watling, a "Venetian Boat Song" by Sinclair Logan. Of Charles G. Broan's two sketches, "Autumn" and "Winter and Promise of Spring," the last has a happy MacDowellish touch; and William Wolstenholme's "Noël" is expressive in a direct, simple manner. All these pieces, incidentally, are also published in the Braille type by the National Institute for the Blind.

A gracious, unpretentious lyric suite, "The Silent Highway" (*London: W. Paxton & Co., Ltd.*), by Percy Elliott, presents four "Thames Silhouettes" for the piano and offers Americans who have visited London pleasing musical impressions of "Greenwich Way," "Cleopatra's Needle," "Old Chelsea" and "Tagg's Island." Clayton Johns has written melodious numbers of somewhat less than medium difficulty in his "Once Upon a Time" and "Persuasion" (*Arthur P. Schmidt Co.*).

TURNING to music which has, from the point of view of the higher creative law, a right to be taken more seriously, we find three fine and important new compositions by E. R. Blanchet, undoubtedly the leading exponent of new ideas in pianistic expression in Switzerland to-day. Just as Szymanowski has added new color effects to the violin in his violin pieces, so Blanchet, in his *Troisième Ballade*, Op. 32 (*Composers' Music Corporation*), and in his richly and beautifully wrought Etudes, Op. 31, Nos. 1 and 2, gives us new and lovely piano sonorities. Yet he never uses his timbres without a definite sense of design; they gain in luster and contrast by the very fact that the form of his compositions is always clear. The expressive quality of the Ballade raises it high above ordinary levels, and the Etudes contain a wealth of musical as well as technical material for study and exploitation.

Intricate, a detailed and finished example of the piano miniature, is the "Près d'un Berceau" (*Paris: Jean Jobart—New York: Fine Arts Importing Corporation*), by L. de Pachmann. Whether the thematic subject-matter justifies the elaboration of its development is a question. A freely flowing and pianistically well expressed Prelude (*Schroeder & Gunther*) by Earle D. Laros also stands out. It is in B minor, and has a singing-melodic theme, richly sustained and embellished with supporting passage-work. Two numbers of a *Marionette Suite* (*Composers' Music Corporation*) by George F. Boyle, a "Marionette March" and a "Pierrette," are grateful; and the same publishers also put forth two well-written waltz-developments for the keyboard by Edward Collins, a "Valse Héroïque" and a "Valse Limpide"; as well as H. Oswald's "En Rêve," a suave modern mood picture inscribed to Mlle. Leosinha de Figueiredo. Like a bolt from the blue—a melodious one—is Hubert G.

Oke's "Sketch Suggested by the Flight of an Aeroplane" (*London: Ryall & Jones—New York: J. Fischer & Bro.*). It is an attractive Allegro Volante, but harmonically speaking, belongs to the age of Mendelssohn rather than that of Fokker.

NEW choruses for male voices are represented by some interesting examples. By Otto Wick, the conductor of the New York Liederkrantz, is a group of three individual choruses under the title of "Dorfbilder" ("Village Pictures"), published abroad (*Leipzig: C. F. Kahnt*). For a cappella, "Das Dorf," "Dorfkirche" and "Dorfsamstag" are written with that skilled sense for the male choral timbre and its effects which sets the fine musical quality of the ideas into best relief.

Peter Cornelius' "Salamaleikum" (*E. C. Schirmer Music Co.*), from "The Barber of Bagdad," appears in the excellent Harvard University Glee Club Series, published by the firm in question. It is one of the best *entrata* male choruses with baritone solo of which we know, and the present arrangement is by Dr. Archibald T. Davison. Arranged by Carl Deis, and well arranged, is Dvorák's "Songs My Mother Taught Me" (*G. Schirmer*), set a cappella; and from the same press Lewis M. Isaac's clever humorous bit, "The Owl," also for unaccompanied male voices. Edward Ballantine gives us a "Song of the Night" (*Arthur P. Schmidt Co.*), an effective number, richly harmonized, with piano accompaniment, dedicated to the Harvard Glee Club; while Samuel Richard Gaines, a composer fertile in inspiration and clever in expressing it, offers Sir Walter Scott's hunting song, "Waken, Lords and Ladies Gay" (*J. Fischer & Bro.*), which won the Swift & Co. prize for the best male chorus in 1922. By inversion, we have the late Horatio Parker's fine "The Lamp in the West" (*The John Church Co.*), a male chorus original, in a musically arranged by Deems Taylor for three or four-part chorus of women's voices.

SYMPHONY GETS BACKING

Springfield, Ill., Citizens Agree That Organization Is City Asset

SPRINGFIELD, ILL., Dec. 23.—The Chamber of Commerce honored the Springfield Symphony with a dinner-concert at the St. Nicholas Hotel on Dec. 13. The dinner, and the concert by the orchestra which followed, were enjoyed by many of the representative citizens and music lovers of the city, and culminated in the organization of the Springfield Symphony Orchestra Association for perpetuating the place of the orchestra in the community. Nine directors for the new association were appointed and more than 100 memberships were signed. Fifty sustaining memberships have been subscribed since that time.

In order to acquaint the general public with the work of this organization, the orchestra gave a special free concert in the High School Auditorium, Sunday afternoon, Dec. 17, and presented a well-balanced program of nine numbers. Olga Gates of Chicago, soprano, added much to the excellence of the program with her artistic singing of the aria from Massenet's "Hérodiade," and a group of English songs.

The orchestra has a membership of thirty-eight musicians and is entering upon its second year under the efficient conductorship of Wallace Grieves, violin instructor at the Springfield College of Music and Allied Arts. With the organized co-operation of the civic and musical interests of the city, the future success of the orchestra seems assured.

NETTIE C. DOUD.

Greta Torpadie Marries Inventor

Greta Torpadie, a well-known New York soprano, was married to Donald Bratt, formerly of Gothenberg, Sweden, in the chapel of the Municipal Building on Dec. 11. Mrs. Bratt is the daughter of Mrs. Hervor Torpadie, vocal teacher, and received all her instruction from her mother. Mr. Bratt has been a resident of New York for several years. He is an inventor and engineer. Mrs. Bratt will continue her professional career.

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Ursula Greville, Prophet of the Younger Generation

British Singer and Editor Now on First Visit to America Tells of Rising Young Composers — Says Singers Have Definite Obligation Toward the Budding Musician—Talent Must Be Recognized if It Is to Flourish

By JOHN ALAN HAUGHTON

HERE are not many concert singers who could edit a magazine nor many magazine editors who could make a success on the concert platform, consequently, when an individual appears who can and does both of these things, one feels that he is in the presence of a personage rather than a person.

Such a personage is Ursula Greville, who recently came from her native Britain on her first visit to these shores. Miss Greville is a vivid little individual, and meeting her, one is not surprised at her dual activities. Vienna and other Continental cities know her well as a singer, and the *Sackbut*, a musical monthly of which she is editor, is a periodical of importance.

"There is so much to do," says Miss Greville. "Such a lot of new music is being written all the time, and so many young composers are coming forward or waiting to be brought forward, that forty-eight hours a day would be necessary to get through all one has to do."

"Personally, I feel that we have a very strong and very definite obligation toward the young composer, whether he is young in years or not. The older, well-established composers and the classic masters can look out for themselves, but these younger chaps have to be looked after and 'pushed,' as you say over here, and often given a 'guid conceit o' theirselves' if they are to flourish. There are comparatively few creative artists who are capable of continued unrecognized production; some, perhaps, but not many. I don't mean that all the songs by all the youngsters are of high value; far from it, alas! But I do think that singers ought to give the most careful consideration to songs by unknown or comparatively unknown composers, and if they do, they will be rewarded more often than you can imagine by finding real jewels. These are not found exclusively in the blue clay that has been worked for years!

Many Young Composers

"In England we have quite a number of young men whose work you probably know very little about over here, just as you have many composers whom the British musical public has either heard of very little or not at all. There are, of course, Bax and Holst and Lord Berners and others of their musical generation who are known far and wide now, but I mean the still newer crowd. May I tell you about some of them? I will take their names as they occur to me and not as I think they stand in point of excellence.

"First, I think of Felix White. He has an idiom entirely his own, and consequently his songs are of extreme diffi-

Secret of African "Wireless" Found

THE system used by the natives of Africa to transmit messages has long been a puzzle to travelers and explorers. The beating of tom-toms, which is their substitute for wireless, has been a subject of much study, but always from the premise that a code was employed. A well-known African explorer, recently returned to London, claims to have found the solution of the problem. He says the natives use an elaborate rhythmic system, transmitting their messages by means of sounds, for which he has discovered the translation.



URSULA GREVILLE

British Soprano, Editor and Writer on Musical Subjects, Who Is Making a Sojourn of Some Months in the United States

culty and require long and close study to sing properly. His sense of musical humor, for instance, is extraordinary, and he has found a way of being amusing and ironic in his music, quite apart from the texts he sets, that is positively uncanny, and it 'goes over,' no matter where you sing it. His 'Whang, the Teacher,' for instance, a setting of a poem by Leigh Henry, is humor itself. White, however, though humorous, is in no sense a 'funny man.'

Song Treasure of Tudor Days

"Martin Shaw's songs are a present-day development of the old folk-song, the Tudor music that everyone sang in those days. In Tudor England, as you probably know, every gentleman had to know how to sing. I don't mean that he necessarily spent hours a day practising vocalises, but he had to be able to read notes and to sing the songs of the day or he was considered an uncultivated boor. The composers, therefore, wrote for the singers, and a wealth of melody resulted, most of which is still extant. A real song, I believe, no matter where or when it is written, must sing itself, must stand by itself and not be lonely. The folk-song is a proof of this. A test might be: if you can whistle it, it's a good song. But to come back to Shaw. He is organist at St. Martins-in-the-Fields in London, the church, you know, to which Nell Gwynn left her fortune for the benefit of the bell-ringers. He is mostly known for his church music and he has been a close student of Tallys and Byrd. He understands the voice, therefore, and is a real vocal writer. His 'Down by the Salley Garden,' for instance, might be a Tudor song. Another fine one of his is 'Heffle Cuckoo Fair!'

"So many composers use the voice and insult it. They write bad songs for bad singers, and those who write radical things simply don't know about the voice at all. Not many composers can write for everything, but many of our moderns seem to think they can do so for both the trombone and the voice with equal facility. Chopin, for instance, was wiser. He knew that the piano was his medium of

expression and he did not attempt many songs. But again, *revenons à nos moutons*.

"Gerrard Williams has done many fine songs, but he tries to reach too large a public, I think. He wants, apparently, to be all things to all singers, and he is inclined to make a song out of a single phrase and to overwork it. He has, though, every promise of great things. Percival Garratt is a brilliant composer and an excellent pianist as well. Musically, he is in direct descent from Monteverde, whom he has studied with great care. Indeed, if more composers would follow his example and know the early Italians intimately, the net result would be much more good music. His 'Prayer' is especially fine. Eric Fogg, although only seventeen, is pointing toward big things. He is at present under the Stravinsky influence, but he is amazingly clever and has a certain dogged persistence that will land him somewhere, beyond any doubt.

A Disciple of Wagner

"John Foulds is a Wagner disciple. He is fond of big chords and you see 'Tristan' and 'Meistersinger' in the background, but he has made this music his, in a way, and although he is a disciple, I don't mean that he is a 'copy-cat.' His song, 'The Reed Player,' a setting of a poem by Fiona McLeod, half spoken and half sung, is amazingly interesting, though it requires much study and very careful handling.

"One of the few who really understand and love the voice is Rutland Boughton. His songs are astoundingly vocal, and for this reason we shall hear more of him. His Nativity play, 'Bethlehem,' with soloists, chorus and orchestra, is a gem of beauty, and every oratorio society should know about it. Maurice Jacobson was an infant prodigy pianist, but a bullet through his hand during the war put an end to his appearing in public. His music is marvelously atmospheric and is more notable for this than for vocal line. Some of his works for unaccompanied chorus with solos are extraordinarily fine. He is a pupil of Holst.

Bad Songs the Result of Bad Singers—Advises Study of Tudor and Early Italian Song Writers—Cites Eight Song Composers Now Coming Forward in England—Is Anxious to Present American Songs to Foreign Audiences

Edgar Bainton writes charming songs, but they are difficult pianistically, though delightful vocally.

"Finally, there is Maurice Besley, one of our most talented young men. He writes cleverly for the voice and always gives it something of interest to do. He is a very capable conductor and has given orchestral concerts in Vienna with considerable success. His choral works are very fine, too, and he has done admirable Bach transcriptions.

"Please do not think that because I have talked such a lot about our young Englishmen, that I think the future of music lies entirely in the British Isles. I don't. I am tremendously interested in your young Americans and one of the principal things I want to do, while I am here, is to find as many good songs as possible by your rising musical generation. We don't know as much about them as we should on the other side, so don't imagine that I came over merely to give concerts. I am bringing things for your musical public which I think will interest them, and 'contrariwise,' as Tweedledum said, I hope to take back things to the British public which will be of interest to them."

Francis Rogers Heads Fontainebleau School's American Committee

Francis Rogers, baritone, has been elected chairman of the American Committee of the Fontainebleau Music School, which was founded for the training of American musicians two years ago at the suggestion of Walter Damrosch. Mr. Rogers succeeds Mrs. George Montgomery Tuttle, who is now living in Rome. He will receive applications for admission to the school, the enrolment being limited to 100 students. Max d'Ollone, who has been appointed head of the school to succeed Francis Casadesus, who resigned recently because of ill health, is the great-grandson of one of the officers of Lafayette's staff who accompanied him to America to fight for the freedom of the Colonies. He holds the distinction of the Grand Prix de Rome and his operas have been produced at both the Grand Opéra and the Opéra Comique in Paris. Mr. d'Ollone received his appointment from the French committee headed by Charles Marie Widor and the Minister of Fine Arts. Both Mr. d'Ollone and his wife speak English. Mr. Damrosch has announced that the faculty will remain largely the same as last summer and will include Isidor Philipp, piano; Charles Marie Widor, organ; Nadia Boulanger, harmony, and André Bloch, composition. The school will open at the Palace of Fontainebleau for the season on June 23.

Composers' Guild Gives Hearing to New Compositions

In response to the recent invitation of the International Composers' Guild to musicians to submit new works for trial hearings, twenty-two compositions by both well-known and unknown composers, representing seven nationalities, were given a hearing on Dec. 19. With the object of encouraging the modern movement in music, the Guild has announced that its program committee will act as a clearing house for new works and will give composers free access to its facilities, performing works which are judged significant in future programs of the Guild. Another hearing will take place in January.

MOSCOW, IDAHO, Dec. 23.—Julia Clausen, mezzo-soprano of the Metropolitan Opera, gave a recital at the University of Idaho recently. The contralto was in good voice and gave much pleasure by her fine singing and dramatic interpretations.

NOTICE

to

LOCAL MANAGERS

concerning

Frieda Hempel

Despite rumors to the contrary there is no change in the management of Frieda Hempel—nor is any change contemplated.

No one—except this office—is authorized to negotiate for Miss Hempel's services and no understandings or contracts made with anyone except THE MANAGEMENT OF FRIEDA HEMPEL will be recognized.

Local managers who contemplate engaging Miss Hempel for next season are asked to communicate with us immediately. The season is already heavily booked—certain months completely booked.

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Albert Spalding Plays Dohnanyi's Violin Concerto—Handel and Haydn Society Gives Two Performances of "Messiah"—Constance McGlinchey in Recital—Conservatory Orchestra and Club Programs

By HENRY LEVINE

BOSTON, Dec. 26.—Variety in program construction has been characteristic of Mr. Monteux's régime as conductor of the Boston Symphony. While he has shown his reverence for the classics, he has also given evidence of an eagerness to present the newest contributions to symphonic literature. At the pair of concerts, on Friday afternoon, Dec. 22, and Saturday evening, Dec. 23, three novelties were presented. The first, strange to say, was Spontini's Overture to the opera, "La Vestale," music over a century old, yet heretofore left unheard at these concerts. The Overture, characteristic of the music of the time, is melodious, dramatic and brilliant. Stravinsky's Suite No. 1, from the Ballet, "Pulcinella" for small orchestra (after Pergolesi) was given its American première. It is frankly an attempt by the ultra-modern Stravinsky to produce ballet music after the manner of Pergolesi. From a descriptive point of view the music naturally loses its point through want of accompanying dramatic action and of explanatory notes. As music, it is an interesting experiment in bringing an old master up to date. The harmonic, melodic and rhythmic characteristics of Pergolesi's music are reflected in Stravinsky's score for reduced orchestra, although the shackles of modern scoring have not entirely been shaken off. In fact, the Finale is a distinct reversion to type, wherein Stravinsky entirely loses sight of Pergolesi and essays a laughter-provoking, "jazz" duet between a solo bass and a trombone with pizzicato, accompaniment.

Dohnanyi's Concerto for Violin and Orchestra was introduced for the first time in Boston by Albert Spalding. The concerto is colorfully scored, abounds in deep orchestral sonorities of a Brahmsian flavor, and is rich in rhapsodic subject matter. The performance by Mr. Spalding was technically masterful, in view of the taxing cadenzas and passage work. He revealed the ardors of the work with no uncertain emotional fervor and intensity, and deeply impressed the audience with his sincerity and growth in artistic stature. For the rest, the program contained a sumptuous, pictorial Symphonic Poem, "The Moldau," from Smetana's "My Country." The concerts concluded with a stirring performance of the Prelude and Love-Death from "Tristan and Isolde."

Pre-Christmas "Messiah"

The Handel and Haydn Society gave its annual performances of the "Messiah" on Sunday afternoon, Dec. 17, and Monday evening, Dec. 18. These performances have become traditional pre-Christmas week events of Boston's music calendar. Year in and year out they have attracted the devoted followers of the Handel and Haydn forces. Of late years the demand for these performances has been so great that the policy of two successive performances, instead of the former single one, has been inaugurated. Mr. Mollenhauer, who has brought the Handel and Haydn chorus to its present high repute as a choral organization, conducted both performances. Despite the annual repetitions of this work there was no abate-

ment in spontaneity or enthusiasm. The chorus sang with precision and unanimity, sustained phrases with eloquent tonal volume and color and was responsive to Mr. Mollenhauer's inspiring direction. The soloists sustained the excellent standards established in the past. This year the soprano was Ethyl Haydn, who sang with beauty of tone and phrasing, and with ingratiating musicianship. Charlotte Peegé sang the contralto solos discreetly and tastefully. Arthur Hackett gave skillful vocal interpretations of the tenor arias. Royal Dadmun sang the bass solos with ease, flexibility and dexterity, and gave pleasure with the artistic use of his resonant voice.

Constance McGlinchey Plays

Constance McGlinchey, pianist, gave a recital at Jordan Hall, on Wednesday afternoon, Dec. 20. Her program included the Bach Partita in B Flat, the Schumann Sonata, Op. 22, the Chopin Ballade in F Minor, the Liszt Polonaise in E, as well as works by Scarlatti, Gluck-Sgambati, Weber, Rachmaninoff and Vuillemin. It was an ambitious program played ambitiously. Miss McGlinchey is gifted with a serviceable technique and with a flair for the heroic in her music. She revels in broad sweeps and in rich sonorities. She is, however, equally successful in music of a reflective and poetic nature, in which she reveals a touch of varying delicacy and charm.

Conservatory Orchestra Heard

The Christmas concert by the New England Conservatory Orchestra, conducted by Wallace Goodrich, was held at Jordan Hall, on Wednesday evening, Dec. 20. The soloists were Timothée Adamowski, violinist, and Charles Bennett, baritone, both of the Conservatory faculty, and Mary Madden, pianist, of the class of 1922. The program consisted of Humperdinck's Prelude to "Hänsel and Gretel," the Beethoven Romanza in F for violin and orchestra, with Mr. Adamowski as soloist, Debussy's "Petite Suite" orchestrated by H. Buisser, two manuscript songs for baritone and orchestra, "Retrospect" and "To Helen," composed by Warren Storey Smith, music critic of the Boston Transcript; Johann Strauss' Waltzes, "By the Beautiful Blue Danube"; Edward Ballantine's "By a Lake in Russia" (in manuscript); César Franck's Symphonic Variations for piano and orchestra, with Miss Madden as soloist, and Wagner's Overture to "Rienzi."

Club Events

The Music Lovers' Club, Mme. Edith Noyes Greene president, gave its regular monthly concert at Steinert Hall, on Tuesday morning, Dec. 12. Elizabeth Bates, contralto, sang six Christmas songs by Cornelius. Mme. Helen Hopekirk played a group of piano pieces, including four compositions of her own, as well as works by Schumann, Coates, Goossens and Liszt. Edith Lynwood Winn, violinist, played a Sonata by Senaillie. Lucille Brown, soprano, sang a group of songs by Donaudy, Scott and Bizet.

The MacDowell Club gave its semi-monthly concert at Steinert Hall, on Wednesday, Dec. 20. Gertrude Marshall Witt, violinist, and Pauline Danforth, pianist, played John Ireland's Sonata for violin and piano in A Minor. Bernice Fisker Butler sang songs by Wolf-Ferrari, Marx, Grieg and Mallinson. Mrs. M. H. Gulesian played a group of piano solos by Brahms, Rhené-Baton and

Moszkowski. The MacDowell Chorus sang three choral works by Arthur Foote under the composer's baton. Mr. Weston was the accompanist.

Roland Hayes on Brief Visit to America After Concert Success Abroad

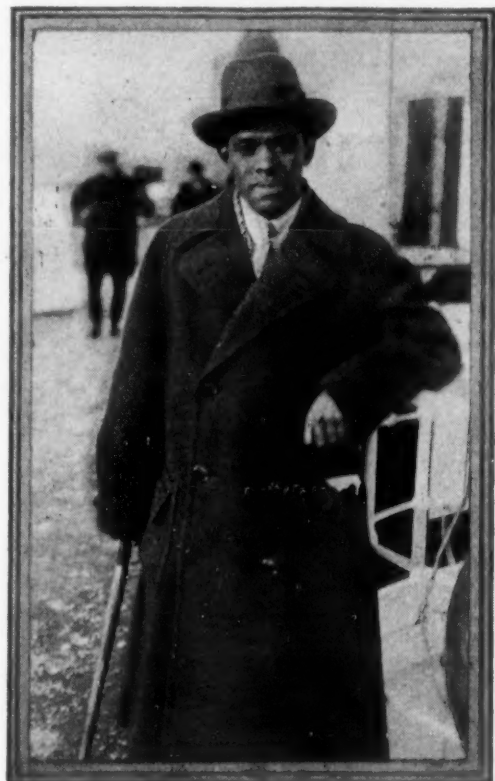


Photo by Bain News Service

Roland Hayes, Tenor, Arriving in New York Harbor on Board the Olympic Last Week

BOSTON, Dec. 23.—Roland Hayes, tenor, arrived here Wednesday to spend Christmas with his mother, after a successful concert tour in England and France. Mr. Hayes, who is a pupil of Arthur J. Hubbard, will give his only American recital in Symphony Hall on Jan. 7. He left here April 23, 1920, to study at first-hand the origin of the folk-songs among the Negroes in Africa. Unsettled conditions there, consequent upon the war, caused him to defer his mission to some later date. Without any introduction he gave a concert in London, and the coterie of musicians who heard him immediately pronounced him an artist of unusual merit. By a singular chance Mrs. Maud Christian Sherwood, a Virginian, heard the American artist in his second concert and she was largely instrumental in arranging for Mr. Hayes' appearance before the Royal family. King George presented him with a diamond stick-pin. Mr. Hayes was heard in fifteen concerts in London. Later in Paris he appeared as soloist at the Colonne Orchestra Concerts, Gabriel Pierné, conductor. He will remain here a month, and will then go to Paris for a return engagement at the Colonne Concerts early in February. He intends to make a concert tour in America next fall.

W. J. PARKER.

Chicago Opera to Visit Boston Next Month

BOSTON, Dec. 26.—The Chicago Opera Company will come to Boston for a stay of two weeks at the Opera House, beginning on Monday, Jan. 22. L. H. Mudgett, manager of the Boston Opera House, has organized a committee to furnish a guarantee.

Mme. Frijs to Give Five Weeks' Course

BOSTON, Dec. 27.—Beginning on Jan. 8, Mme. Polva Frijs, Danish soprano, will conduct a course in the art of interpretation for five weeks at the Longy School, giving private lessons as well as class work.

BOSTON, Dec. 16.—Mary Clark, soprano, appeared at Symphony Hall on Dec. 6. She is to appear on Jan. 9 in the Cinosam Concert Course at Milford, Mass. On Jan. 14 she will make the first of several appearances as soloist with the Eighteenth Century Orchestra of this city. She has been engaged for one of the Sunday concerts at the Lowell Auditorium, Jan. 21. On Jan. 24 and 28 she will appear at Natick and Brockton assisted by the Seiner Boston Symphony Ensemble.

W. J. P.

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BUFFALO MUSICIANS HAVE ACTIVE WEEK

Orchestra and Artists' Club Begin Rehearsals for Season's Work

By Frank W. Balch

BUFFALO, N. Y., Dec. 27.—The Shilsky forces gave a chamber music recital at the residence of George R. Rand on Dec. 17, before an unusually large audience. Charlie Shilsky, violin; Joseph Ball, viola; Agnes Millhouse, 'cello; Joseph Locke, double bass, and Arnold Cornelissen, composer-pianist and conductor of the Buffalo Symphony, piano, were the participating artists. The program comprised Fauré's Sonata in A Major, for piano and violin, and Schubert's "Trout" Quintet. Both works were played with skill and understanding.

The Buffalo Symphony was called together last week by its officers, the Rev. M. J. Ahern, Dean of Canisius College, chairman, and Louise Michael, secretary. Eighty-five musicians responded. A new work for orchestra and piano by the conductor, Arthur Cornelissen, will be played at the first concert of the season.

The American Artists' Club, which prepares early for the activities attending the annual National American Music Festival, held in Buffalo in the fall, has resumed its weekly sessions. Only American music is given. On Dec. 20 the society held a dance, preceded by a delightful concert by the Rubinstein Chorus, John Lund conducting.

The choir of St. Louis' Church, with several assisting artists, including Arnella L. Mox, dramatic reader, gave a concert on Dec. 17. The soloists were Miss Koch, soprano; L. Pudney, baritone; A. Hettrich, tenor; the Rev. H. B. Laudenbach, bass; G. Fuller, violin; J. Roetzer and Miss Berger, pianists. The concert was for the benefit of the Buffalo Catholic Institute library.

The third lecture on the Beethoven Sonatas was given by Angelo M. Read, with R. Leon Trick at the piano, in the Conservatory on Dec. 16, the greatly increased attendance attesting to the recognition of their value to students of these lectures.

Marguerite Namara Sings with Boston Symphony Ensemble

BOSTON, Dec. 23.—The Boston Athletic Association Concert Season had an auspicious opening in the Gymnasium, Sunday afternoon, Dec. 17, when Marguerite Namara, soprano, was heard with the Boston Symphony Ensemble. It was because of the impression made by Miss Namara at her first appearance here last season that she was chosen to open the season's concerts of 1922-23. There was a large and appreciative audience, despite bad weather. Miss Namara sang with freshness and charm arias from Verdi's "Traviata," and Gounod's "Romeo et Juliette" and songs by Chadwick, Rudolph Ganz, and Hageman. In her operatic airs she was accompanied by the orchestra, while in the songs Alfred De Voto at the piano accompanied with his usual skill. The Boston Symphony Ensemble, August Vannini, conductor, played pieces by Wolf-Ferrari, Stevens, Fibich, Verdi, Lacomme, Wagner and Gounod. At the next concert, Jan. 14, Carmela Ponselle will make her first Boston appearance.

W. J. P.

BOSTON, Dec. 23.—Carmine Fabrizio, concert violinist, will be soloist at the People's Symphony here Jan. 7. His public recital will be held in Jordan Hall, Jan. 10, when he will play for the first time the "Concerto Romantico" by Riccardo Zandonai. Mr. Fabrizio is under the management of Wendell H. Luce of this city, while Loudon Charlton will manage his New York recital, to be given on Jan. 15.

W. J. P.

BOSTON, Dec. 16.—Frederic Tillotson, pianist, has a busy post-holiday season in prospect, having booked twenty dates after the first of the year. Chief among these is his appearance before the Harvard Club, Jan. 5. Later he will appear in a joint recital at Jordan Hall with G. Roberts Lunger, baritone. There are also appearances before important musical clubs with his Boston Trio.

W. J. P.

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WEEKLY SURVEY OF EUROPE'S MUSIC



New Symphony Brings Bax More Honor

LONDON, Dec. 9.—To the popularity and distinction which has come in large measure of late to Arnold Bax, new laurels were added this week when his new symphony was performed for the first time by the London Symphony under the baton of Albert Coates. The work is quite short, having only three movements which require less than a half hour to perform. It had a reading nothing short of brilliant. Of the occasional prolixity and redundancy evident in almost all the composer's earlier works, the new symphony has no trace. It is the work of a master hand, certain and mature. The composer expressed the desire that it be considered absolutely as "abstract" music. He has dedicated it to John Ireland. At the close of its performance there was a remarkable ovation.

Katherine Goodson was the soloist of the evening and gave a powerful performance of the ever popular Tchaikovsky B Flat Piano Concerto.

Two important and representative choral works—Delius' "Song of the Hills" and Brahms' "Song of Destiny"—were included in the Philharmonic program which Mr. Coates also conducted. The Philharmonic Choir was employed, with Richard Ripley distinguishing himself as soloist. Glazounoff's "Stenka Razin" and Scriabine's "Prometheus" were included, with Anderson Tyrer playing the difficult piano part in the latter. Mostyn Thomas, baritone, was soloist.

At the Old Vic, the Mozart Festival, which has met with great success, came to an end with "The Magic Flute." Popular demand brought a special repetition of "Don Giovanni."

The first performance here of a new quartet by Zoltan Kodaly gave added interest to the fine concert of the Hungarian String Quartet. The composition has a rugged strength and demands attention, despite its lack of elegance and finish. It is certainly a work worth hearing many times.

The week was singularly rich in good recitals. Among these was the notable debut of Wilfred Temple, tenor, who sang with the aplomb and certainty of long and rich experience. His program covered a wide range of style and material, running from Pergolesi to Frank Bridge and Roger Quilter. Throughout he seemed at ease and gave a distinguished performance.

Jelly D'Aranyi, one of the best women violinists heard here recently, gave a program this week, and Astra Desmond, soprano, gave another display of her fine singing.

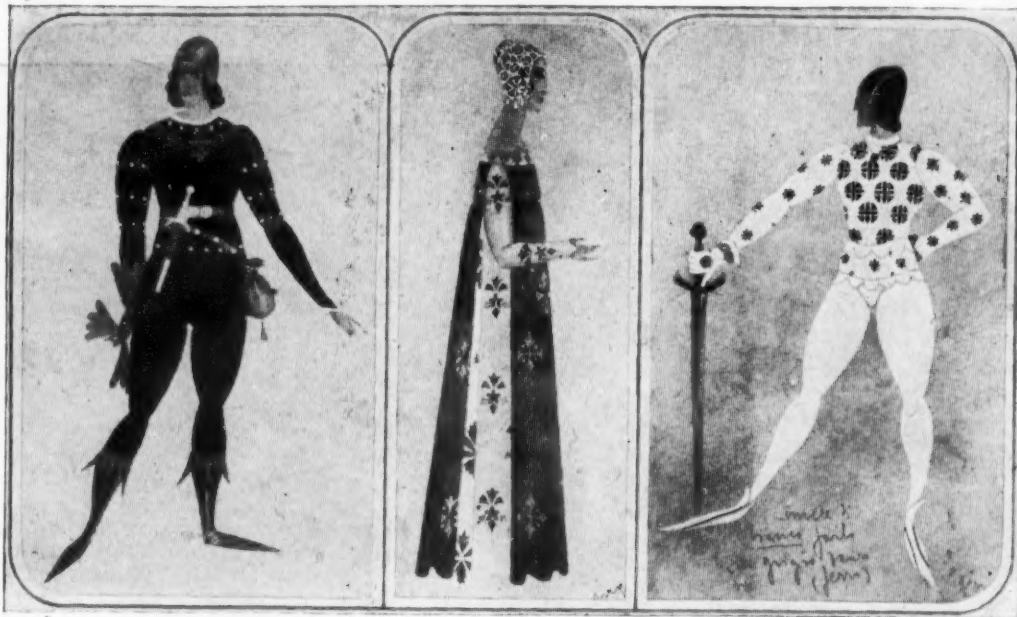
At Queen's Hall, Fritz Kreisler and Dame Clara Butt, in a joint program, packed the hall to suffocation with enthusiastic admirers.

One of the interesting events was the recital of Margaret Sheridan, an Irish singer who has met with success in Italy, where she sings leading rôles at the Milan Scala. After many years she returned here to display a beautiful voice and impeccable style.

Under the leadership of Kutzschbach, the work assumed almost the air of a mythological comedy. Fritz Vogelstrom, as *Loge*, gave an especially fine performance, and the other participants included: Angela Kolniak, Franziska Bender-Schäfer, Eybisch, Ermold, Plaschke and Lange. The other performances of the cycle, with Vogelstrom in the titular rôle, and Johanna Hesse as *Brünnhilde* were also notable. The artistic success of the

Wagner works and that of Verdi's "Otello," which has had several performances recently, augur well for an exceptionally brilliant season. Tino Pattiera, tenor, who was heard in the United States last season, sang the part of *Alfredo* in a subsequent performance of "Traviata," with Lola Artot de Padilla as *Violetta*. Harriet Van Emden, American soprano, achieved success in a recent recital at the Logenhausaal.

"Romeo" in Sight as Scala Opens Season



Two Costumes for "Romeo" and One for "Giulietta" Designed by Angelotti for the Productions of Zandonai's "Giulietta e Romeo" in Rome and Milan

MILAN, Dec. 10.—A performance of "Falstaff," which met with such astounding popularity on its revival last year, opened the new season here recently under the baton of Arturo Toscanini. The piece is handsomely set and the cast was singularly fine. Maurel sang the title rôle and Badini was *Ford*. As *Dame Quickly*, Casazza as usual gave a resplendent performance and Maria Labia, met with instant approval as *Alice*. Throughout, the performance maintained the traditional excellence of the house.

The prospects of season here and

throughout Italy are the brightest, and are surely indicative of a revival of Italy's musical life. Zandonai's "Giulietta e Romeo" seems to have achieved the proportions of complete success. It is to be given here shortly, as well as in Rome, Naples and a half dozen other cities. Angelotti has done some fine settings and costumes, colorful and striking, for the performance here.

Among the principal works scheduled for first performances this season are Pizzetti's "Debora e Jaele," Respighi's "Belfagor," Bianchini's "Il Principe e Nuredha," Mulé's "La Monacella della Fontana," Lattuada's "La Tempesta," and Michetti's "La Grazia."

Koussevitsky Leads Opera in Barcelona

BARCELONA, Dec. 16.—Signs of the musical renaissance in Spain are more than ever evident here, with the prospect ahead of one of the finest seasons on the continent. Not only is interest extremely lively in native productions, but economic conditions in Europe have made it possible to attract some of the finest artists available.

An opera season of six months opened at the Liceo recently with a fine performance of "Boris Godounoff," staged and cast with a sure consideration for its atmosphere. Sergei Koussevitsky came from Paris to conduct this and other Russian works scheduled for production. In the name part Ivan Ivanoff gave a performance of distinction, marked by excellent singing. As *Marina* Hélène Sadoven made her début here and shared the honors of the performance with Ivanoff. Others in the all-Russian cast were Maria Davidova, Theodor Ritch, Constantin Kaidanoff and Alexander Alexandrovitch.

Louise Bérart, for several years a member of the New York Metropolitan Opera Company, sang the *Mother* in the performance of "Louise," with Yvonne Gall in the title rôle, Hector Dufranne as the *Father* and Stephan Bielina as *Julien*. The conductor was Padovani. Altogether the cast was probably as fine as it is possible to assemble anywhere for the work.

In addition to the opera, the season has brought several concerts by the Casals Orchestra in classic programs, varied by contemporary Spanish compositions.

One of the most popular events in many years was the series of recitals devoted to archaic music, given by Maria Barrientos, soprano, and Wanda Landowska, player of the harpsichord. Many of their numbers were entirely new to audiences here.

Eugene Goossens was introduced here recently by a performance of his "Five Impressions of a Holiday," which the Barcelona Trio played with admirable skill and understanding. The work was enthusiastically received and is the forerunner of other compositions by the British school scheduled for first performances here this season. Vera Janacopoulos, soprano, gave a program which included two Persian songs by Blair Fairchild, American composer, works of

haunting beauty which aroused great interest.

Among the Spanish artists who have contributed fine programs recently were Antonio Brosa, violinist; Maria Muntada, cellist, and Antonio Marqués, pianist.

Berlin Finds Stravinsky's Music Is "Uncultivated"

BERLIN, Dec. 9.—The first concert under the auspices of the German branch of an "International Society for New Music," given recently by the Philharmonic Orchestra, included performances of Albert Roussel's "Pour une Fête de Printemps," Debussy's "Nocturnes" and Stravinsky's "Sacre du Printemps," the principal piece of the evening. The last-named composition did not meet with the general approval of the critics, those who had previously not heard it voting it a disappointment and music for the uncultivated. Josef Szigeti was the soloist in Busoni's Violin Concerto. Ernest Ansermet led the orchestra capably. Two compositions by Ethel Leginska were played by the Philharmonic Orchestra, under the leadership of Werner Wolff, in a recent concert, in which the composer was also heard as soloist in Mozart's Piano Concerto in A. These were a symphonic poem, "Beyond the Fields We Know," and a Scherzo after Tagore. Among recent recitalists of unusual interest were Eugen d'Albert, who devoted the third of a series of programs to Chopin, Liszt and other composers, and Karl Flesch, who gave a violin program of Bach, Beethoven and Brahms, with the Philharmonic under the baton of Wilhelm Sieben. Germaine Schnitzer gave the last of a series of piano recitals with much success recently. Rudolf Reuter, pianist, who was heard in a recent program, demonstrated possession of a good technique.

ROME, Dec. 9.—Under the baton of Bernardino Molinari, Verdi's *Manzoni Requiem* was sung last night at the Augusteum. The soloists were Mme. Mazzoleni, soprano; Mme. Mugnaini, contralto; Alessandro Bonci, tenor, and Nazareno De Angelis, bass. The chorus of the Accademia di Santa Cecilia, trained by Antonio Traversi, sang the choral numbers.

DRESDEN, Dec. 9.—The first performance of Wagner's "Ring" at the Opera this season was opened with an excellent representation of "Rheingold."

Schmitz Plays New Szymanowski Work in Paris

PARIS, Dec. 10.—One of the most interesting concerts of the season was given recently in Pleyel Hall, when a group of artists including Madeleine Grovlez, Thérèse Jeanes, Marcel Moyse and E. Robert Schmitz gave a program of modern music which included several first performances. Among these were Karol Szymanowski's "Masques," a piano suite played by Mr. Schmitz, and the settings by Ely Jade for two poems of Tagore, which were sung by Mme. Jeanes. The first performance of a new Fantasia for piano by Manuel de Falla by Mme. Grovlez aroused great interest. Moyse played for the first time an Introduction and Allegro for Flute by Louis Aubert. The American composers represented were Marion Bauer, Alexander Steinert, Charles Griffes and Emerson Whithorne.

LYONS, Dec. 9.—Joseph Bonnet, organist of the Church of St. Eustache, in Paris, recently gave a recital in the Salle Rameau here of the works of César Franck, in honor of the centenary of the composer's birth.

PARIS, Dec. 10.—Songs by Eugene Goossens and Cyril Scott were introduced to audiences here recently at the recital of Blanche Marchesi, soprano. The program also included a number of lieder and two archaic arias.

BERLIN, Dec. 9.—Leopold Schmidt, critic of the *Tageblatt*, is the editor of a new collection of Beethoven's correspondence recently published here.

ROME, Dec. 10.—The Budapest String Quartet was heard here recently in a series of interesting concerts.

Dupont's "Antar" Acclaimed at Première in Brussels

BRUSSELS, Dec. 9.—Gabriel Dupont's lyric drama, "Antar," the text by Chekri Ganem, had its première at the Théâtre de la Monnaie last month, achieving a considerable success, the work bearing out the promise made by the same composer's "La Glu" and "La Farce du Cuvier," both of which had their premières in the same theater. The poem is excellent in every respect and the music made an impression of nobility and lyric charm that places it among the most important operatic works of recent years. The performance was conducted impeccably by Cornell de Thoron, and Mr. Perret in the name-part and Miss Soyser as *Abla* both achieved personal successes. The work has since been given with equal success at Nantes and is announced at several other Continental opera houses.

NAPLES, Dec. 9.—The first concert of the Friends of Music series was given by the Quartet of Budapest, presenting three quartets, that of Mozart in D Flat, No. 21, that of Beethoven, Op. 18, No. 1, and between these a novelty in the shape of a Quartet by Ernest Bloch, having its first hearing in Italy on this occasion. The work is one of high interest and originality and was received with acclaim, the Pastorale, forming the third movement, being especially applauded.

CHRISTIANIA, Dec. 2.—Germaine Schnitzer appeared here recently with the Philharmonic, achieving a tremendous success in Liszt's E Flat Concerto and Saint-Saëns' "Afrique."

BOLOGNA, Dec. 2.—Ottino Ranalli, conductor of the Municipal Band, was recently honored by being made a Cavaliere of the Crown of Italy.

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LIBRARY ACQUIRES RARE MANUSCRIPTS

Washington Announces 35,263
Accessions to Division of
Music During Year

By Alfred T. Marks

WASHINGTON, Dec. 27.—The annual report of the librarian of Congress, Herbert Putnam, shows that there were 35,263 accessions to the Division of Music in the fiscal year ended June 30 last. Of these 26,704 were secured through copyright, 105 by gift, 7332 by purchase, 983 by exchange, 104 by transfer and thirty-five from other sources. There were in the Music Division on June 30, volumes and pieces of music, music literature and music theory to the number of 934,304.

In his statement embraced in the librarian's report, Carl Engel, chief of the Music Division, says that "a detailed list of the rare volumes and manuscripts which have been acquired during the last year would swell this report to an ungainly size." He therefore notes some of the most important. Among these are included "Madrigals of five and six Parts, Apt for Viols and Voices," by Thomas Weelkes, organist of the "College at Winchester," printed in London, 1600; Dr. John Wilson's "Cheerful Ayres or Ballads," Oxford, 1660. Mr. Engel notes that when "G. Astor, Manufacturer of Grand and Small Piano Fortes, Finger and Barrel Organs with Drum and Triangl, etc., etc.," of No. 79 Cornhill, London, printed his "Twenty-four Country Dances for the Year 1807, with Proper Tunes and Directions to Each Dance," his younger brother, John Jacob Astor, had abandoned the music trade and found more profitable employment. Included, also, are Handel's full scores of "Acis and Galatea" (1720), and others of the famous composer's works.

From France were received the "Recueil de Chansons Historiques du Temps Sous le Règne de Louis 14," in eight volumes; also a number of famous and rare opera scores and compositions of the seventeenth, eighteenth and nineteenth centuries.

The German masters have not been neglected in the division's acquisitions. In the handwriting of Johann Sebastian Bach is a leaf from his cantata "Ich Habe Meine Zuversicht" beginning with "Wenn Alles Bricht" and breaking off in the twelfth measure of the subsequent recitative. Bach's "Grand Overture" for double orchestra was also acquired. From Berlin and elsewhere it has been possible to secure many fine first editions of Mozart, Haydn, Beethoven, and Schubert.

From Italy were received ten manuscript numbers from an opera score by Tommaso Albinoni, marked "S. Angiolo," belonging to his "Gl'ecceci Della Gelosia," as performed in 1722 in Venice. Of unusual completeness, also, is an eighteenth century manuscript of a "Messa a Cinque Voci del Sig. Leonardo Leo." The music is in full score. Another important addition is parts of Alessandro Scarlatti's "Concerti Sacri" (1705) set in lozenge-shaped notes, with an uninterrupted procession of gay little eighth and sixteenth flags, belonging to a period when the choir loft was not a whit behind the stage in vocal virtuosity.

E. F. Kurtz Heads University of Kansas Violin Department

LAWRENCE, KAN., Dec. 23.—In a news letter from Lawrence, Kan., printed in MUSICAL AMERICA for Dec. 16, it was wrongly reported that Waldo Geltsch was the new head of the department of violin in the University of Kansas School of Fine Arts. E. F. Kurtz is still the head of that department, as he has been for the last year.

Hodgson Pupils Heard in Charleston

CHARLESTON, S. C., Dec. 23.—Results of the special master class conducted by Leslie Hodgson in Charleston, S. C., last summer have been shown in the recent successful public appearances of some of those who studied with him at that time. Hester B. Finger, who was a pupil of Mr. Hodgson for several seasons in New York, and who is now the president of the Musical Art Club of Charleston, and one of the busiest teachers in the city, gave a recital that attracted widespread attention and made a deep impression. Her program included the Schumann

Sonata in G Minor and a varied range of numbers by Mozart, Chopin, Brahms and MacDowell. Shortly before this Jean Howe, a gifted eleven-year-old pupil of Miss Finger, who also studied with Mr. Hodgson in July, played a program embracing a Beethoven sonata and compositions by Bach, Scarlatti, MacDowell, Pierné and Liszt before the Musical Art Club. Both Miss Finger and Miss Howe will give further recitals during the season. A. C.

WHEELING HAS NEW CHORUS

Scottish Rite Singers Make Début— Woman's Club Recital

WHEELING, W. VA., Dec. 23.—The second of a series of monthly concerts under the auspices of the Scottish Rite order, and given under the direction of Edwin M. Steckel, attracted many auditors to the Scottish Rite Auditorium on Dec. 10. The program was given by the newly organized Scottish Rite Chorus of twenty male singers, with Mr. Steckel as leader and accompanist. Numbers by Dudley Buck, Barnby, Warner, Homer Bartlett and Van de Water were given, and three encores were added. Graham Marsh, local pianist, was the assisting artist, with Mr. Steckel playing two-piano arrangements of a suite by Arensky and numbers by Beethoven and Bonawitz.

The second recital of the season by the chorus of the Woman's Club of Wheeling, Paul Allan Beymer, director, was given in St. Matthew's Church on Dec. 13. The chorus sang numbers by Schumann, Rossini and Raff. Hazel Seamon, contralto, sang numbers by Handel, Ponchielli, Salter, Sinding and Spross. Elsie Jones, pianist, made a first appearance in Wheeling, playing pieces by Alfordy, Mendelssohn and Liszt. Miss Jones and Alene Kraft played a duet arrangement of Liszt's Fourth Hungarian Rhapsody. The program was arranged by Caroline Brandfass, chairman of the music department of the club.

EDWIN M. STECKEL.

Schelling to Have Aid of Orchestra in Three New York Programs

Ernest Schelling, pianist, will give a series of three New York concerts, devoting the programs to piano concertos in which he will have the support of the New York Symphony under the leadership of Rene Pollain. The first program will be given in Town Hall on Jan. 23. The others will follow on Jan. 30 and Feb. 6. He will play works by Beethoven, Mozart, Chopin, Schumann, Liszt, Paderewski and others.

Easton to Tour Pacific Coast

Florence Easton, soprano of the Metropolitan Opera, will end her engagement with that institution the middle of February and will leave immediately for a tour of the Pacific Coast. She will give her first concert in Portland, Ore., on Feb. 23, singing later in San Francisco, Berkeley, Reno, Fresno, Bakersfield, Riverside, San Diego, Los Angeles and Phoenix. On her return to the East the soprano will be heard in Philadelphia and Toronto.

Harold Bauer, Back from Europe, to Give New York Recital

Harold Bauer, pianist, who has returned from Europe after a successful tour of more than sixty concerts, will reappear in Aeolian Hall, New York, on Saturday afternoon, Jan. 6, playing a program of compositions by Bach, Beethoven, Schumann, Chopin, Ravel and Liszt.

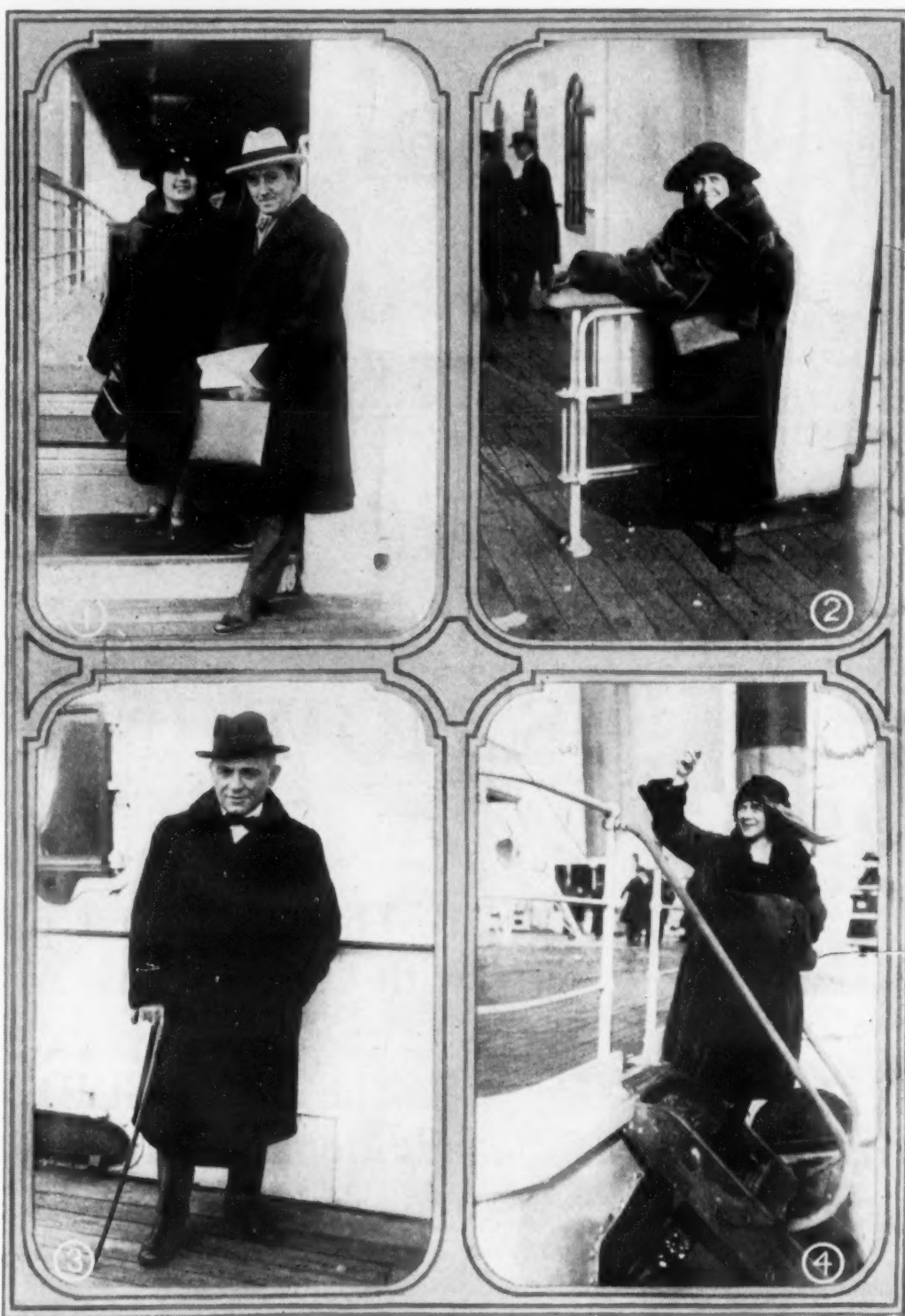
Ruffo to Be Heard in Concert at Close of Metropolitan Engagement

Titta Ruffo, baritone, after the close of his engagement at the Metropolitan Opera House, the middle of February, will leave on a concert tour. Among the cities in which he will sing are Montreal, Toronto, Cleveland, Youngstown, Grand Rapids, Chicago, St. Paul, Duluth and Los Angeles.

George Yates Myers Conducts "Messiah"

George Yates Myers conducted a performance of "The Messiah" in the First Presbyterian Church of Troy, N. Y., on Dec. 17. The soloists were Mrs. Clarence T. Weaver, Mrs. James, Everett Grout, William Gillies, Mrs. Edward Belcher, Mrs. Charles Dix, C. T. Weaver and Harold Cooper.

Prominent Musicians Arrive from Foreign Lands for American Tours



Photos by Bain News Service

1, Guiomar Novaes and Her Husband, Octavio Pinto; 2, Mabel Garrison, Concert and Operatic Soprano; 3, Ignaz Friedman, Pianist, and 4, Ethel Leginska, Pianist.

WHETHER by mere coincidence or through a desire to be in this country for Christmas Day, numerous musicians arrived in New York on incoming steamships last week.

On the Olympic, arriving on Dec. 20, were: Pablo Casals, 'cellist; Ignaz Friedman, pianist; Mabel Garrison, soprano, with her husband, George Siemonn, and Ethel Leginska, pianist. Mr. Casals will be heard extensively in recital and with orchestra during the remainder of the season. Mr. Friedman, who has been appearing with great success in Europe, will open his tour on Jan. 13, with a recital in Aeolian Hall. Miss Garrison returns from appearances in prominent opera houses in Germany and Austria, and was scheduled to begin her tour of concerts in Chicago on Dec. 28. She will be heard in New York on Feb. 10. Miss Leginska played on the Continent and in England almost to the date of sailing. Her first New York recital of the season will be on Feb. 10.

Eugene Gottlieb, one of the conductors of the German Opera Company which opens in Baltimore next month and comes to the Manhattan Opera House on Feb. 12, arrived on the President Harding on Dec. 23. Mr. Gottlieb will assemble and train the orchestra so as to have it ready when the company, which is to sail on the President Harding from Bremen on Jan. 6, arrives in this country.

On the Southern Cross, arriving from Rio de Janeiro on Dec. 24, were Guiomar Novaes, Brazilian pianist, and her husband, Octavio Pinto, who is a prominent banker of Sao Paulo. Mme. Novaes stopped in New York a few days and then left for a trans-continental concert tour.

Frances Nash, pianist, who has been in Europe since last March, returned on the

New Zealand on Dec. 24, with her husband, Major E. M. Watson, U. S. A. Miss Nash will open her season in Philadelphia on Jan. 10.

Albert Coates, conductor of the London Symphony, who comes as guest conductor of the New York Symphony, was a passenger in the Berengaria, due in New York on Dec. 29.

Suzanne Keener to Sing in Canada

Suzanne Keener, soprano of the Metropolitan Opera, will leave for a tour of Canada after the holidays. She will sing in Montreal, Quebec, Ottawa, Toronto, Hamilton and London. Other forthcoming engagements are with the Harlem Philharmonic in New York, and in Cleveland, Erie, Jamestown, Youngstown and New Wilmington.

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FOR 1923

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National Concert Managers Discuss Cost of Artists



Some of the Managers Who Met in Washington for the National Convention. Front Row: Marion Andrews, Maud Gibbon, Anna Chandler Goff, Edna W. Saunders, Elizabeth Cueny, President of the National Concert Managers' Association; Katie Wilson-Greene, and Ona B. Talbot. Back Row: T. Arthur Smith, Miss Kraft, Miss Michael, W. A. Albaugh, Adella Prentiss Hughes, May Beegle, Margaret Rice, Secretary of the Association, and T. E. Greene

WASHINGTON, Dec. 23.—Considerable discussion took place on the second day of the convention of the National Concert Managers' Association on December 19, concerning the equity contract. As already reported in *MUSICAL AMERICA*, the report of the committee was accepted, and a rider added providing that in case of the cancellation of a contract, the party cancelling should reimburse the expenses of the other party. In the course of the debate Adella Prentiss Hughes pointed out that the definition of "equity contract" was very important. Members of the Association must realize that when they talked about such a contract they must sign it too and bear their obligation. There were members of the Association who did cancel, and the artists were put to the expense of sending out their own road men to fill a date. An equity contract should mean giving on both sides. Mem-

bers who did not live up to their obligation ought not to be in the Association.

Milton Diamond, as Arthur Judson could not attend on Tuesday, addressed the conference in regard to the Judson-Wolfsohn-Associated Bureaus merger, and replied to a number of questions, supplementing the data given on Sunday.

Mrs. Hughes thought that any move which reduced the high cost of artists should have their hearty support. At the same time, they could not be bound to do business with any one interest or organization.

Mr. Diamond: We are not asking that. Walter A. Fritschy considered that if the organization through its operations reduced the awful waste which had been going on, and improved the conditions of the manager, such a principle should have their hearty support.

Mrs. Saunders welcomed any change that would come in the conditions for the concert managers, and saw no rea-

son why they should withhold indorsement of the plan.

Mrs. Hughes: This move will not bring down the dignity of the artists, because we could not get any artists if we did.

Carl D. Kinsey brought up the question of the percentage proposition.

Mr. Diamond replied that this had not yet been considered. The merger, he reminded the meeting, was not yet two weeks old. "But we have," he added, "worked to reduce the prices of artists that were too high. We have arrived at this conclusion by letters from your organizations and others who are complaining about it."

Mr. Kinsey: Who is going to determine that the prices are too high?

Mr. Diamond: We are—a committee composed of Mr. Judson, Mr. Adams and myself.

Mr. Kinsey: You set the box-office price, then? This manager says an art-

ist is worth \$2,000, and you say the artist is worth only \$1,000. What are you going to do about it?

Mr. Diamond: We propose to have a committee settle that.

In the course of a discussion concerning the percentage Miss Cueny, the president, said that the managers could not operate on a 70-30 basis.

Mr. Kinsey suggested a 65-35 basis.

A suggestion advanced by Mr. Adams that each member of the Association write his views on the percentage proposition and send these to New York was agreed to. "I would not say that we would not do business on a 70-30 basis," he said. "If I have enough letters to show that the case is general all over the country I might be able to do something."

The following are the terms of the resolution adopted as proposed by Mrs. Hughes:

"The National Concert Managers' Association desires to express its approval of the policy and aims of the recently formed combination of Concert Management Arthur Judson, the Wolfsohn Bureau, and the Associated Musical Bureaus of America, as outlined to the Association by its representatives, Arthur Judson, John Adams and Milton Diamond, and to say it welcomes this timely effort to reduce the extravagant costs of overhead to the producing managers and its resulting high prices to the concert managers; and that it will cooperate with the Association of National Musical Managers of the United States, as well as with the National Music Managers' Association and other managers of artists, preserving at all times the liberty of individual action and choice that has heretofore prevailed."

The question of demanding the elimination of the tax on concert admissions was not discussed, Miss Cueny explaining that the advice they had received was that this would not be the right time to force the proposition, inasmuch as the budget was so full that nothing could be done and success could not be hoped for at present.

It was decided to hold the June convention at Atlantic City.

Among those present at the convention were: Carl D. Kinsey, Chicago; Anna Goff Bryant, Galesburg, Ill.; Ona B. Talbot, Indianapolis; Walter A. Fritschy, Kansas City; Anna Chandler Goff, Lexington, Ky.; William A. Albaugh, Baltimore; Mrs. Francis Henry Hill, St. Joseph, Mo.; Mai Davis Smith, Buffalo; Robert Boice Carson, Tulsa, Okla.; Adella Prentiss Hughes, Cleveland; May Beegle, Pittsburgh; Albert M. Steinert, Providence, R. I.; Catherine Bamman, New York; Maud Winthrop Gibbon, Charleston, S. C.; Edna W. Saunders, Houston, Tex.; Katie Wilson-Greene, T. Arthur Smith and Guy A. Ourand, Washington, and Marion Andrews and Margaret Rice, secretary of the Association, Milwaukee.

FORM CHORUS IN MIAMI

Chamber Orchestra Founded by Club—"Y" Singers Heard

MIAMI, FLA., Dec. 23.—A new women's chorus and a chamber orchestra, organized by the Miami Music Club, were introduced to the public in the first of a series of Friday morning concerts recently. The chorus, under the leadership of Adelaide Sterling Clark, sang a group of Indian songs. Robert Louis Zoll is planning the work of the orchestra and Walter Witko is conductor.

The "Y" Singers opened their fifth season with a concert under the baton of Charles Cushman, and with Mrs. Dorothy Stearns Mayer, soprano, as soloist, on Dec. 5. The concerts are given in the White Temple this season, instead of in the Central School auditorium. Sullivan's "Long Day Closes" was sung in memory of C. L. Benedict, a former member of the club who was killed in an automobile accident last summer. The program was well received.

The Turner Music Company presented Helen Davis and Victor Young in recital at the Central School auditorium on Dec. 4. The program was the first of a series to be given in conjunction with the Edison phonograph.

ANNIE M. FITZPATRICK.

Nyiregyhazi Goes to California

Erwin Nyiregyhazi, the young Hungarian pianist, who left for California on Dec. 26, was scheduled to stop off at Chicago to play at a private musicale on Dec. 28. In California, he will give concerts in Riverside, Los Angeles, Santa

Barbara, San Diego, Fresno, San Jose, Sacramento, San Francisco, Stockton and in Reno, Nevada. On his way back to New York, Mr. Nyiregyhazi will again stop off in Chicago to give a concert.

Richard Crooks Engaged by Toronto Orpheus Society

Richard Crooks, tenor, who recently scored a marked success as soloist with the New York Symphony in Rochester, N. Y., singing in concert form the part of *Siegfried* in the last act of Wagner's opera of that name and the "Prize Song" from "Die Meistersinger," has been engaged by the Orpheus Society of Toronto for a concert on March 15. This will be the singer's first Canadian appearance. Mr. Crooks will sing in the performance of "The Messiah," to be given in Port Chester, N. Y., Jan. 4. On Jan. 11 he will appear as soloist with the Detroit Symphony in Liszt's "Faust" Symphony and on Jan. 16 will give a recital in Baltimore.

Arthur Middleton on Pacific Coast

Arthur Middleton, baritone, who is singing in California, will start the new year with a recital in Oakland on Jan. 4. He will be heard in Medford, Ore., on Jan. 5; Tacoma, Wash., Jan. 10; Pullman, Wash., Jan. 12; Lewiston, Mont., Jan. 15; Cheyenne, Wyo., Jan. 18, and Grand Junction, Colo., Jan. 20. He will also sing in the course of the month in Houston, Port Arthur and Dallas, Texas.

Erna Rubinstein, violinist, will give her second New York recital of the season in Carnegie Hall on the evening of Jan. 19.

Flonzaleys to Give Many Concerts in January

The Flonzaley Quartet will begin its after-holiday season with a concert in St. Louis on Jan. 6, followed by concerts in Chicago, Buffalo, Cleveland, Niagara Falls, Geneseo, Ithaca, Aurora, Philadelphia, reaching New York on Jan. 15 for its Aeolian Hall appearance on the next day. The quartet will give its second subscription concert in Boston on Jan. 18, followed by concerts on consecutive days in Westfield, New Brunswick, Brooklyn and Washington.

Ethelynde Smith Sings at Lincoln Memorial University

HARROWGATE, TENN., Dec. 23.—One of the most enjoyable and appreciated concerts of the season was the song recital given by Ethelynde Smith, soprano, at Lincoln Memorial University on Dec. 1. Miss Smith's beautiful singing of a varied program, including Italian, French, Russian and American songs and arias, gained her a reception of marked cordiality. She also sang several children's songs, in which she displayed fine tone coloring. The artist was recalled repeatedly and sang four encores. The concert was given under the auspices of the Music Club. Bessie Smith proved an able accompanist.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers, were scheduled to resume their tour in Denver on Dec. 26 and 27. The company will fulfill seventy-five engagements before the close of its season in April.

ALBANY AIDS RUSSIANS

New York State College for Teachers Sponsors Benefit Concert

ALBANY, N. Y., Dec. 23.—A concert of Russian music was given Thursday evening in Chancellor's Hall for the benefit of the fund for the relief of Russian scientists and men of letters, under the auspices of the Music Association of the New York State College for Teachers. The program was given by Anna Meitshik, contralto, formerly of the Metropolitan, who sang compositions of Russian composers; Genia Fonariova, soprano; Jacob Loukin, baritone, and Eugene Plotnikoff, pianist. Mrs. Charles Alperovich was accompanist.

Edward Rechlin, organist of Immanuel Lutheran Church of New York, gave an organ recital recently at St. Paul's Evangelical Lutheran Church. His numbers included four by Bach, one by Mendelssohn and one by Reuter and improvisations.

A Christman cantata, "Childe Jesus," by Joseph W. Clokey, was sung Tuesday evening by a woman's chorus of 100 voices at the New York State College for Teachers, under the leadership of Dr. Harold W. Thompson, instructor in music at the college.

Recent published songs by Robert K. Quayle of Albany are: "His Natal Star," "Angels from the Realms of Glory," "Hark, Hark, My Soul," four part songs for choir or school, and "When Golden Stars Are in the Sky," for soprano.

W. A. HOFFMAN.

Hans Kindler, 'cellist, will be heard in concert in Philadelphia on Jan. 8, and in Chambersburg, Pa., on Jan. 9.

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NEW YORK, DECEMBER 30, 1922

A MERCHANT PRINCE IN MUSIC

THE late John Wanamaker is said to have been a man not essentially musical, yet he did much for music through activities he sponsored in his Philadelphia and New York stores. Princely patrons of the arts in former times were not always personal devotees of what they maintained, but they were broad enough to realize the wisdom of lending their aid to the finer tastes and nobler aspirations of their subjects and dependents. Mr. Wanamaker, perhaps more than any of his department store contemporaries, exemplified the merchant prince of the later day. He was as broad as he was shrewd, as far-seeing as he was able. He saw that the public hungered for music, and he was wise and liberal enough to supply it. That this was good policy, good advertising, good business, was doubtless clear to him. He knew it meant prestige and increased popularity for his establishments.

When Mr. Wanamaker acquired the organ constructed for the St. Louis exposition, said to be the largest in existence, and rebuilt it in his Philadelphia store, he took a step certain to be of importance to the musical life of the Quaker City. The installation in the New York store of another huge organ followed logically, and the dedicated series of programs there by Dupré and Courboin gave to this act of far-sighted generosity an immediate importance which thousands of music patrons were quick to realize. The many concerts of various descriptions given at the Wanamaker stores both in Philadelphia and New York—including those conducted by Richard Strauss in 1904 which stirred the indignation of some of the critics—were none the less of public benefit because they were essentially good advertising.

With beautiful auditoriums in both stores, and with directors of music who have a definite standing in the profession, the Wanamaker idea of free

concerts has become a heritage that should exert a strong influence on other mercantile institutions. Many of these, with their own choruses or opera clubs, and their half hours of assembly and song, already are interested in music for the sake of its benefits to their employees. They, too, can afford to consider, as Mr. Wanamaker did, how to be of service, musically, to the public.

TRADING ON CARUSO'S NAME

WRITERS, teachers, and theorists, including some who doubtless have turned their observation of the king of tenors to practical and valuable service, have made free use of the fame of the late Enrico Caruso until it is difficult to draw a line as to where illegitimate trading on his name begins. During his lifetime, Caruso indorsed no teacher, no method, no set of exercises in any public statement. A Berlin brochure on singing attributed to him was repudiated. Although acknowledging that he owed some things to Vergine and others to Lombardi, he was inclined to attribute his success to his own study of his voice, rather than to what he learned from any maestro. The various "Caruso methods" now being expounded by reputable teachers are based, for the most part, on a reverse process of reasoning from effect to cause, in an effort to explain the phenomenon, rather than on any first hand information from the tenor, himself, as to how he achieved his matchless tone. Less reputable persons, with no real knowledge of the great tenor's art, are simply using the Caruso name to attract and hoodwink susceptible students. Unfortunately the reputable and the disreputable are placed in much the same position whenever the question of taking drastic steps to prevent unsanctioned identification of Caruso with a vocal method is considered.

There are instances where pupil-hunting voice teachers have gone so far as to print announcements of the "Enrico Caruso Voice Studios" or "Caruso's Academy of Song," with some individual named in relatively small type as the manager or the director. The effect is to give the impression that Caruso is himself connected with these studios or was so connected during his lifetime. The wording of advertisements printed in the foreign language press might well lead the prospective student to look forward to confronting Caruso in person, or his spiritual double, once the student has stepped through the doorway of the studio. Because of the suspicions which necessarily attach to some of these "Caruso teachers," the wisdom of the use of the great tenor's name by others who have a position of respect in the profession may be questioned. These teachers might be building for the future on a firmer foundation if they depended entirely on their own names and kept clear of an expedient which the faker can utilize as well as they, and where, if a scandal comes, differentiation between legitimate and illegitimate may prove troublesome and not altogether just.

AFTER his experiences in the first four months of the current music season, the New York concert habitué, in doubt as to whether he is headed for a piano or a vocal recital, will only need to ask his companion whether they are to hear the "Etudes Symphonique" or "In Questa Tomba Oscura."

SINCE the Metropolitan permitted Chaliapin to employ his native Russian while the remainder of the cast used Italian in "Boris Godounoff," it was not altogether surprising that some one raised the question at the recent performance of an opera in French as to whether the prima donna was singing Czech-Slovak or Basque.

HARPISTS and flautists have their official publications, but no copy has yet been received of the Contra-Bassoonist's Review.

THESE are the days of augmented choirs. In a holiday mood, a contemporary prints it "argumented."

ACKNOWLEDGMENT

MESSAGES of greeting from all over the country have been received in such numbers by the MUSICAL AMERICA COMPANY that it would be physically impossible to send individual acknowledgments. The members of the various departments of the company, therefore, take this opportunity of expressing their appreciation of the many kindly thoughts conveyed from near and far.

Personalities

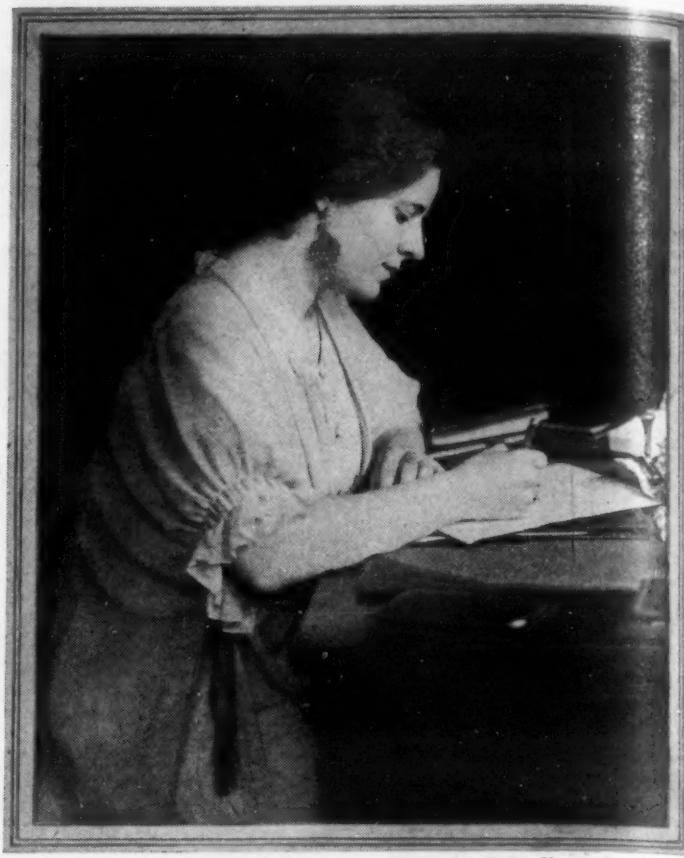


Photo by Bain News Service

Literary Pursuits Attract an Operatic Mezzo-soprano

A recent recruit to the ranks of informal essayists is Cecil Arden, mezzo-soprano of the Metropolitan. She proposes to describe her experiences in lyric drama in a series of autobiographical articles, though the arduousness of a combined operatic and concert career leaves little time for penning these chapters. Miss Arden was heard in the opening performance of the season at the Metropolitan, and will subsequently fulfill many engagements on tour.

Coppicus—Entering the ranks of theatrical producers, F. C. Coppicus, New York music manager, will shortly present an English version of the German operetta, "Die Tolle Lola," composed by Hugo Hirsch.

Barclay—Ability as a translator and versifier has proved useful to John Barclay, baritone. With the collaboration of Thomas A. Borge, he recently prepared for his own use a number of English versions of familiar lieder.

Maier-Pattison—Because the train in which they were scheduled to reach San Francisco for a concert engagement was taken off, Guy Maier and Lee Pattison were recently compelled to resort to an airplane to reach their destination.

Kingston—Hunting the coyote is an unexcelled winter sport, according to Morgan Kingston, tenor of the Metropolitan. Near his farm in Alberta, Canada, the artist reports, there are also many snow-rabbits which make less exciting game.

Tetrazzini—Opening her new villa near Milan, which is said to have cost a million dollars, was one of the congenial holiday occupations of Luisa Tetrazzini. The operatic soprano upon this occasion played Lady Bountiful to the peasants living nearby.

Miura—During a recent engagement in Washington, Tamaki Miura, soprano of the San Carlo Opera Company, was invited to sing before a distinguished audience at the Japanese Embassy. The singer was later presented to President Harding at the White House.

Thomas—The flickering film does not appeal to John Charles Thomas, baritone. While this American artist was recently touring California, his representative states, he received offers to make his debut as a motion-picture actor, but declined in favor of the concert platform.

Mannes—David Mannes, violinist and conductor, was the recipient of an unusual Christmas gift. A chair in the parquet of the New York Town Hall was endowed for \$1,000 in his name by Mrs. J. Gamble Rogers, the pupils and teachers of the Mannes School and friends of the artist.

Strauss—America has heard the "Salome" of Richard Strauss in French and German, but the latest tongue into which the libretto has been translated is Lettish. The opera text was arranged by Robert Egle, and the work will have its first performance at the National Opera in Riga next month.

Holbrooke—The need of repeated performances for new musical works was stressed by Joseph Holbrooke, British composer and conductor, in a recent article contributed to *Musical Opinion*. Instead of the single performance of fifty novelties a season, Mr. Holbrooke suggests there should be more frequent hearings for meritorious works.

Brard—Although not an adherent to the doctrine of psycho-analysis, Magdeleine Brard, French pianist, recently consented to be the object of a psychological "character diagnosis" performed by the head of an institution in Cleveland. The artist was declared to excel in imagination and intuition, two endowments important for the musical artist.

Point and Counterpoint

By Cantus Firmus, Jr.

Turning a Musical Leaf

THE ancient custom of Turning a New Leaf at the beginning of a new year should appeal to the musical world just now. How many yet unsoiled staves will all too soon be spotted with Impossible Harmonic Combinations by the rash hand of unregenerate youth before the season totters to its close? Any Oldster (not a synonym for "Revered Reviewer") will tell you that we have sadly strayed since the era of Wagner and the post-Lisztians. True, there is now (officially) no inspiring beverage to cause confusion in Key-signatures. But the old delicacy and decorum of the ear-drums has been lost since the advent of Cacophony.

One of the Reprehensible Practices from which we should like to break a composer we know is that of dedicating to us his latest number for the voice, entitled "Softly Sneaking Snow!"

Then we know an operatic prima donna who will wear green spangles in defiance of the perspiring scenic designer's color scheme!

Others we shrink from are:
The tenor who sings something from "Scipio" at a drawing-room musicale.

The soprano who cannot resist giving a celebrated Spanish "patter" song as an encore.

The hostess who keeps moth balls in the piano, resulting in a unique staccato effect when one is urged to "play something."

All these, good friends, should be Encouraged to Reform!

The Newer Lyricism

FOR some time we have been detecting a new songful element in the criticisms of musical performances that our eyes have fallen upon. We repeated many of these to ourself, so lightly the numbers came. Now we have been presented with a squib culled by Percy Rector Stephens from the Springfield Union that quite frankly bursts into meter. Here it is:

*Last evening filled the air,
The Orpheus Club is surely there.
A host of voices strong and true
Gave vent to songs both old and new.
Both chord and cadence grandly rang,
And after that Miss Vreeland sang,
The people were enthralled and thrilled
The while her liquid notes she trilled.*

An Open Letter to Mr. Einstein

My dear Mr. Einstein:

I am a poor and harassed critic, and I am writing to you, as the exponent of relativity, to ask how I can manage to be in Carnegie, Aeolian and Town Halls, New York, at precisely the same hour on the same day of the week, for equally important outpourings? This is an important matter to me, as I am sometimes severely censured for not being able to accomplish this feat.

Just the other day, I had the Sauciest Squib from a mezzo-contralto, who accused me of conspiring to absent myself from her execution of a series of Salt-Water Ballads. Now, I ask you, Reverend Professor, how could I simultaneously be the victim of this and of a Pristine mélange which was being wrestled with by a Noted Symphonic Organization?

It has got to such a point that I am afraid to open my mail. The recitalist's slogan seems to be: Better to Be Flayed Than Forgotten! If one is picked to pieces, there is always the excruciating pleasure of being a Martyr, whereas silence is generally interpreted to mean contempt. Please advise me, if you can.

Yours respectfully,

R. E. VIEWER

P. S.—Then there is the high cost of printing paper and inks to consider!

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

The Mirliton

Question Box Editor:

What is a "mirliton"? F. S. O.
Pawtucket, R. I., Dec. 23, 1922.

The French name for our kazoo.

???

Leading Motives in "The Ring"

Question Box Editor:

How many "leading motives" are there in Wagner's "Ring"? G. B.
Pelham Manor, N. Y., Dec. 23, 1922.

Thirty-four in "Rheingold," twenty-two are added in "Walküre," eighteen more in "Siegfried" and eight more in "Götterdämmerung." You will find all

of these named and plotted out as to their entrance and recurrence in Lavignac's "The Music Dramas of Richard Wagner."

???

Translating Songs

Question Box Editor:

In your opinion, should songs be sung in the language originally used by the composer or in English? In the case of Russian or Scandinavian songs, should an English or German text be used?

D. S. E.

New York City, Dec. 23, 1922.

The balance of opinion is that the original text should be used, as it is prac-

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tically impossible to translate a song text without altering accents and phrasing, more or less. In the case of Russian or Scandinavian songs, if you do not know the original language, use an English translation, since, if the text must be translated at all, it might as well be into the mother tongue of your audience.

???

Concert and Recital

Question Box Editor:

What is the difference between a concert and a recital? P. C.
Raleigh, N. C., Dec. 23, 1922.

"Concert" is a broader term than "recital" and might be said to include it. A recital is usually given by one person

and, if by more than one, it becomes a "joint recital." A concert includes orchestral appearances, chamber music and other ensembles and mixed programs in which a number of artists appear.

???

Scoring of "Les Préludes"

Question Box Editor:

For what instruments is Liszt's "Les Préludes" scored? T. B. K.
New York City, Dec. 23, 1922.

For three flutes, two oboes, two clarinets in C, two bassoons, four horns in C, two trumpets in C, two tenor trombones, bass trombone, tuba, kettledrums in G, C and E, snare drum, bass drum, cymbals, harp and strings.

Contemporary American Musicians

No. 256

Eric DeLamarter

ERIC DELAMARTER, conductor, organist, composer and critic, was born in Lansing, Mich., Feb. 18, 1880. He



Matzene Photo

Eric DeLamarter

a church choir. In 1900 Mr. DeLamarter went abroad to continue his studies and settled in Paris, where he placed himself under Widor and later under Guilmant. In 1902 he returned to the United States and for the next ten years was organist

and choir director of the New England Congregational Church in Chicago. Later he held a similar position in the First Church of Christ Scientist in Chicago. In 1911 he succeeded Frederick Stock as conductor of the Musical Art Society, and, since 1918, he has been assistant conductor of the Chicago Symphony. For some time Mr. DeLamarter was a member of the faculty of the Chicago Musical College and also of Olivet College at Olivet, Mich. He was also music critic for the Chicago Record-Herald, the Tribune, and, since 1911, for the Inter-Ocean. As a composer Mr. DeLamarter has published works for orchestra, string quartet, trios, pieces for chorus, organ, piano, violin, cello and voice. Among his works are "The Devil's Awa," a part song; "The Testimony of John," a motet, and "In Miniature," a suite for organ. He also wrote incidental music for Maurice Maeterlinck's play, "The Betrothal," which was used in the production in this country. Mr. DeLamarter has appeared as conductor at various festivals and has also been heard in the capacity of soloist in recital and with orchestra. Several of his compositions have been played by leading American orchestras.

HELEN BOCK

Young American Pianist

**Makes Fine Impression
at Philadelphia Recital,
Receiving High Praise
from Press and Public**

Philadelphia Evening Bulletin

**Pianist Well Received by
Large Audience in Little
Theatre**

The most delightful feature of Helen Bock's piano recital in the Little Theatre last night, if one excepts the personal charm of Miss Bock, was the keen intelligence displayed in her program.

Not in several recitals has this reviewer beheld a better balanced arrangement of selections.

The program opened with Bach's Overture followed by the sonorous and impressive Liszt Ballade No. 2. In the second group the tempo quickened. Here was Debussy's "La Soiree Dans Grenade," Dohnanyi's Etude (Opus 28), a brief andante in Brahms Cradle Song and Sternberg's galloping, rollicking Caprice Hippique to finish.

The final group was all Chopin, ending with the andante spianato et Grande Polonaise (Opus 22).

In her entire second group and in the Chopin polonaise Miss Bock was at her best. There was in her playing a nervous quality (enthusiasm might be a better word) that found its natural outlet in brilliant arpeggios and gracefully managed cadenzas.

..... Her fingering and rhythmic comprehension, her exquisite graduations of sound—she possesses a piano tone that softens without ever losing its clarity—and above all, her feeling for the music won her prolonged applause, bouquets and calls for encores. All this she deserved. She is a most interesting performer.

Philadelphia Public Ledger

Helen Bock, pianist, was heard for the first time, locally, at the Little Theatre last night, her program included an "Overture" of Bach, Liszt's second ballade, three Chopin pieces and other numbers among them the "Caprice Hippique" by Constantin von Sternberg.

..... She gave a finely spirited and captivating reading of the more obvious "Caprice Hippique."

The artist brings to the platform an arresting and engaging individuality, piquant and buoyant. Her tossing waves of bobbed hair and the flaming orange gown, the assertive vitality and the evident flair for the piano composed a singularly attractive ensemble. She is a player of promise and should go far.

Philadelphia North American

A program which ranged from the heavy measured tones of Liszt's "Ballade No. 2" thru the light, wraith-like strains of Debussy's "La Soiree dans Grenade" to the quick, gay and intricate "Etude Op. 28" by Dohnanyi was exceptionally well rendered by Helen Bock, pianist, at the Plays and Players Club last night.

A large audience attended the recital. The perfection of Miss Bock's execution and tempo was particularly noticeable in her rendition of the difficult "Caprice Hippique" by Sternberg.

Philadelphia Record

Helen Bock, who gave a piano recital in the Little Theatre last night, demonstrates the possibility of a talented girl being admirably trained in this country. Her entire musical education has been obtained in the United States, and while she is young and immature in many respects, she is already receiving a great deal of laudatory notice. Last night her program was general in character, selections from Bach, Debussy, Dohnanyi, Brahms, Chopin and Liszt, demonstrating the talent and skill of the player. Miss Bock had a responsive audience and quite repaid her friends by the fine style of her interpretations and their musicianly sincerity.

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ORCHESTRAS HEAD MINNEAPOLIS LIST

**Soloists Aid Symphony and
Orchestral Society—
Recitalists Heard**

By Florence L. C. Briggs

MINNEAPOLIS, MINN., Dec. 23.—Three leading musical organizations appeared recently in programs in which many local artists were brought forward. These organizations were the Minneapolis Symphony, of which Henri Verbrughen is guest conductor; the Minneapolis Orchestral Society, which gave its first concert of the season under the baton of William MacPhail, and the Thursday Musicales, conducted by David Nyvall, Jr.

The Symphony appeared in its eighth popular concert, in which the orchestral numbers included Svendsen's "Carnival in Paris"; a Suite by Purcell, orchestrated by Sir Henry J. Wood; Bizet's "L'Arlésienne" Suite and Lalo's "Symphonie Espagnole," in which the violin soloist was Hermann Weinstein, the eighteen-year-old winner of the Auer Scholarship in the last summer school of the Chicago Musical College. He played with promise and with evidence of natu-

ral endowment and was vigorously applauded.

Dvorak's "New World" Symphony was the principal number in the Orchestral Art Society's program. This society, made up very largely of players as yet in the amateur stage, was augmented on this occasion by a considerable number of professionals, the total body of players numbering eighty or more. Ella Richards, pianist, was soloist in the first movement of Tchaikovsky's B Flat Minor Concerto, and interest in the concert was also enhanced by a group of songs sung by Lora Lulsdorf, contralto, and the "Pilgrims' Chorus," from "Tannhäuser," given by the Twin City Opera Chorus, conducted by Stanley R. Avery. This chorus represented a recently formed department of the MacPhail School.

Margarethe Pettersen, pianist, appeared as soloist with the Thursday Musicales, showing temperament and facile technique in numbers by Schumann, Chopin, Rubinstein, Liszt and Balfour Gardiner. The chorus was assisted by Mr. Houglin as vocal soloist.

Alfred Megerlin, concertmaster of the Minneapolis Symphony, played Handel's Sonata in A, Saint-Saëns' Introduction and Rondo Capriccioso and other numbers in an interesting recital at the First Baptist Church on Dec. 12.

DULUTH SERIES OPENS

Paul Reimers First Artist in Matinée
Musicales Course

DULUTH, MINN., Dec. 23.—The Duluth Matinée Musicales opened its Artists' Series with Paul Reimers, tenor. The auditorium was well filled, and Mr. Reimers received a most enthusiastic reception at this, his first appearance in Duluth. William Lester furnished artistic accompaniments. The new president of the club, Mrs. E. Jack Miller, is carrying on the work with marked enthusiasm. A Christmas oratorio program was given on Dec. 12. G. A. Nelson of Minneapolis delighted his audience with several organ numbers, and L. C. J. Wilson sang the recitative and aria "If with All Your Hearts," from "Elijah," accompanied by Ruth Alta Rogers.

The Duluth Glee Club, one of the oldest male choruses in the city, with Marie Sidenius Zandt, soprano, presented a program before an audience of nearly 1000 at the Swedish Mission Tabernacle on Dec. 8. The proceeds were for the benefit of the Bethany Children's Home. The numbers were well received and repeated encores were demanded.

On the same evening Irene Castle and Anne Roselle, soprano, appeared at the Armory on Mrs. George S. Richards' All-Star Course. Several thousand persons attended. Both Miss Castle and Miss Roselle made a splendid impression.

MRS. GEORGE S. RICHARDS.

CEDAR RAPIDS, IOWA

Dec. 23.—John Barclay, English baritone, with Charles Lurvey at the piano, appeared here recently in Sinclair Chapel of Coe College, as the second number of the College and Community Concert Course. Mr. Barclay sang four groups of songs by Italian, Russian, French and English composers, respectively. Among the composers found on Mr. Barclay's program were Peri, Scarlatti, Lemaire, Tchaikovsky, Rachmaninoff, Moussorgsky, Debussy, Messager, Massenet, F. Keel, Vaughan Williams, Somervell and Fritz Kreisler. The audience received the work of the artist warmly, and he responded with several encores. Mr. Barclay possesses a naturally fine voice, well trained, and a fine intelligence and pleasing personality to back it up.

GRINNELL, IOWA

Dec. 23.—A recital by members of the music faculty and the Glee Clubs of the Grinnell School of Music was given in Herrick Chapel. The program was devoted to the compositions of Arthur Foote and included the Quartet in C Major, for piano, violin, viola and cello, played by Mrs. Pierce, Mr. Peck, Mrs. Smiley and Mr. Pierce. Mr. Blum sang six songs, the Girls' Glee Club gave "The Gateway of Ispahan," and the Men's Glee Club sang "Song of April."

Mischa Levitzki, pianist, will give his second and final New York recital of the season in Carnegie Hall on the evening of Jan. 24.

MORINI HEARD IN WICHITA

Plays There for First Time—School
Chorus Sings

WICHITA, KAN., Dec. 23.—Erika Morini made her initial appearance in Wichita on Dec. 17, as one of the artists of the Municipal Series, and was greeted by an interested and responsive audience, her playing eliciting hearty applause. Carl Lamson was her accompanist.

The annual pre-Christmas concert by pupils of the junior and senior classes of the Wichita High School was given recently before an audience that filled the auditorium to capacity. A chorus of 120 voices, conducted by Jessie L. Clark, sang a number of timely works, including "And the Glory of the Lord" from the "Messiah," and "I Waited for the Lord" from Mendelssohn's "Hymn of Praise," in which Faye Hankins and Wava Hachman sang the solo parts. The choruses were interspersed with instrumental and vocal solo numbers. The concert closed with an impressive singing of "Silent Night, Holy Night" by the chorus and audience.

T. L. KREBS

MASON CITY, IOWA

Dec. 23.—The Matinée Musical Club gave a Christmas vespers concert at the First M. E. Church on Dec. 17. Solos for voice, piano and organ, and choral numbers made up the program. The assisting artists were: V. L. Woodring, Dr. R. F. De Sait, Harry Adams, Elmer Juhl, N. B. Krouse, Edia Shaw, M. R. Tournier, R. A. Patton, H. J. Steinberg, W. S. Wilcox, W. H. Hathorn and Earl Dean, cellist. The Chamber of Commerce Glee Club gave a recent concert before a large body of auditors, at the High School Auditorium. The chorus of forty voices, under Harry B. Keeler's leadership, was assisted by the following soloists: W. E. Parsons and Mr. Woodring, tenors; Mr. Tournier, baritone, and S. H. Arneson, bass. Mabel McEwen was the accompanist. The annual Christmas concert by the glee clubs and the orchestra of the High School was given in the same auditorium, under the leadership of Hannes S. Olsson, with Edna May Farmer as piano soloist.

HELENE HENLEY.

LA PORTE, IND.

Dec. 23.—The LaPorte Choral Society, Preston McHenry, conductor, sang H. Lane Wilson's "Flora's Holiday," and Stainer's "Daughter of Jairus" in the Presbyterian Church on Dec. 11. The soloists were Maud Beyler, soprano; Virginia Moore, contralto; Charles O. Krueger, tenor, and N. J. Mollhagen, bass. The program was repeated in South Bend on the following night.

Claire Dux, soprano, will resume her concert activities after the holidays. She will give a recital in Fort Worth on Jan. 4; in Jacksonville on Jan. 8, and will appear in a special concert in Philadelphia on Jan. 11.

CLUBS FEDERATE IN SOUTH DAKOTA

State Organization Effected
at Meeting in Mitchell—
Thuel Burnham Heard

By Mrs. S. H. Scallin

MITCHELL, S. D., Dec. 23.—Delegates from nine music clubs in Sioux Falls, Aberdeen, Highmore, Mitchell and Vermilion, met in the Congregational Church at Mitchell to complete the organization of the South Dakota Federation of Music Clubs, recently. The following heads of music departments were present and expressed their desire and purpose to cooperate: Dean L. N. Daily, Yankton College; Dean W. R. Colton, State University, Vermilion; Dean Kohler, State Agricultural College, Brookings; Dean L. N. Putnam, Dakota Wesleyan, Mitchell; Mr. Eversham, Madison State Normal School, and Mr. Ager of Sioux Falls.

The Mitchell Musical Club members tendered the out-of-town guests an informal reception at the home of Mr. and Mrs. S. H. Scallin. The guest of honor was Mrs. Ethel Hutchins Peterson of Sioux Falls, chairman, appointed by the National Federation of Music Clubs to make a musical survey of South Dakota and to issue the call for this convention. The musical program included vocal solos by Mrs. Whitney Morris, Dr. Carl Boyden and Dorothy Scallin. The accompaniments were played by Celestine Burns.

At a following business session, after a formal opening, addresses of welcome and greetings from state and district presidents, Mrs. Peterson presented a summary of musical conditions in South Dakota and outlined the plans and policies of the National Federation of Music Clubs. Addresses were made by Mrs. E. Ingham of Aberdeen and Superintendent J. C. Lindsey of Mitchell, the latter on the subject of music credits. He stated that theoretical and applied

music deserved to be placed among subjects for which credits are given. Dean W. R. Colton of the State University described the young artists' contests and their importance in enabling promising youthful performers to be heard. Mr. Colton, Mr. Kohler and Mrs. Grange of Vermilion also contributed to the program. Two youthful violinists, Alberta West of Sioux Falls, and Ronald Barkl of Wagner, were heard. Three composers were accorded a hearing, Mrs. Koester singing numbers by Marjorie Dudley, a student at the Fountainebleau School. Mrs. Peterson and Miss Buck gave songs by Ivy Ash and Louise Novelli of Sioux Falls. Other numbers were given by Sylvia Robinson and Lucie Dodd, heads of the violin and piano departments of Dakota Wesleyan University, and John Byers, leader of the Mitchell Symphony. Excerpts from "Rigoletto" were sung by Henry Hedden, tenor; Mrs. Morris, Mr. Baron, Mrs. Ensminger, Mr. Hedden and Mr. Williams. Mrs. Stair sang two songs and three numbers were given by the Girls' Glee Club of the high school, under the leadership of Valentine Preston, supervisor of music.

The business of the session was concluded with the adoption of a constitution and the election of the following officers: Mrs. Ethel Hutchins Peterson, president; Mrs. H. F. Chapman of Vermilion, first vice-president, and Mrs. Baughman of Highmore, second vice-president. The offices of third vice-president, secretary and treasurer will be filled shortly.

Thuel Burnham, pianist, was presented in the first recital of the Dakota Wesleyan Artist Course at the First Methodist Church, on Nov. 28. Mr. Burnham delighted his hearers with a varied program, including Beethoven's Andante Favorsi and "Ecosaisies"; Debussy's "Reflections in the Water"; a Chopin group; the "Erl-king" of Schubert-Liszt, and the "Invitation au Trepak" by Tchaikovsky.

Ethel Lyman Mackey, soprano, and Mary Hopkins Emerson, pianist, have returned to New York from a tour of the Middle West, where they fulfilled engagements in Indiana, Illinois, Wisconsin and Iowa. They also made a reappearance in Baltimore.

OREGON TEACHERS MEET IN CORVALLIS

Important Questions Discussed
in Convention—Re-elect
All Officers But One

By Irene Campbell

CORVALLIS, ORE., Dec. 23.—The annual convention of the Oregon Music Teachers' Association was held in Corvallis, Ore., recently, with over 100 delegates in attendance. Pedagogical discussions alternating with musical programs by prominent musicians made up an interesting two-day session. So great an interest has never been manifested in any of the previous conventions outside of the city of Portland. Never has there been such a wide scope in the business of changing the by-laws and constitution, and never has there been a convention with such enthusiastic appreciation of a program arranged for the exchange of ideas. There was a harmonious friendliness which resulted in concrete plans for forward moves, through discussions of the several methods of teaching, and a greater desire expressed by all to develop a stronger organization through cooperation.

With the exception of Evelyn McFarland McClusky, corresponding secretary, who declined re-election, all officers were re-elected as follows: William Frederick Gaskins of Corvallis, president; Helen Calbreath of Portland, vice-president; Phyllis Wolfe of Portland, recording secretary; Stewart Tully of Corvallis, corresponding secretary, and Daniel H. Wilson of Portland, treasurer.

Registration and a business session were held the first day at the Chamber of Commerce, after which luncheon was served at the Women's Building, N. R. Moore, mayor of Corvallis, giving the address of welcome. The afternoon was taken up with discussions of pedagogy and the most important phases of teaching. The speakers were: Mrs. Lillian Jeffries Petri of Portland, president of the Federated Musical Clubs; R. Converse Norton, William Frederick Gaskins, Paul Petri, George Hotchkiss Street, Rex Underwood and Frank Eichenlaub. A musical program was given by Mr. Street, baritone; Mr. Eichenlaub, violinist, accompanied by Mrs. Petri and Mrs. Beatrice Eichenlaub respectively.

In the evening a banquet was given in honor of the visitors by the local organization, followed by a program at the Women's Club rooms by musicians of Corvallis. Speakers of the evening were: William Frederick Gaskins, president Oregon Music Teachers' Association; Ida Callahan, president State Federation of Women's Clubs; Lillian Jeffries Petri, president Oregon Division of National Federation of Music Clubs, and William Jasper Kerr, president Oregon Agricultural College. The Corvallis Lorelei Club, conducted by Mrs. James Lester Gault, opened the evening's program. Soloists were Flora Moloney, who has recently been added to the faculty of the MacManus Music School; Stewart Wendall Tully, baritone, and Blanche R. Hammel, soprano; the quartet of the First Presbyterian Church, composed of Mrs.

James Fitzgerald, soprano; Mrs. G. L. Rathbun, alto; John F. Porter, tenor, and S. W. Tully, baritone, with Genevieve Baum-Gaskins, conductor and accompanist, closed the program with "The Chambered Nautilus."

At the morning session of the second day's program the pedagogy of fundamental music training, was featured. Speakers were Mrs. Jean Warren Carrick and Mrs. Mary Cahill Moore. Speakers for the afternoon were Dr. John J. Landsbury, director of music at the University of Oregon, and Evelyn McFarland McClusky, recently executive chairman of Portland's second annual music week. The musical program was given by John B. Seifort, tenor, and Mrs. Jane Thatcher, pianist, both of the Oregon University School of Music; Mme. De-Fritsch and Marguerite MacManus of the Marguerite MacManus Music School of Corvallis. The program committee included: Chairman, Gustav Dunkelberger of Corvallis, Alice P. Moore of Monmouth and Otto Wedemeyer of Portland. Two receptions were given the delegates during the convention, one by Blanche P. Hammel after the first evening program, and the other by Mrs. James Lester Gault and Mrs. Marguerite MacManus, after the second afternoon program. The next convention will be held in Portland.

MILTON, ORE.

Dec. 23.—The Cardin-Lieurance Orchestra appeared in McLaughlin High School Auditorium last week in the second number of the Lyceum series. Their playing was thoroughly interesting and much appreciated by the audience. The program was charming and the work of the individual players was artistic. Solos were given by Mr. Cardin, violinist; Miss Gooding, soprano, and Mr. Reddie, cellist. The program included numbers by MacDowell, Tchaikovsky, Lieurance in quintet or quartet form. A feature of the program was a brief speech by Mr. Cardin, in Indian costume, upon Indian music and musicians.

ROSE LEIBBRAND.

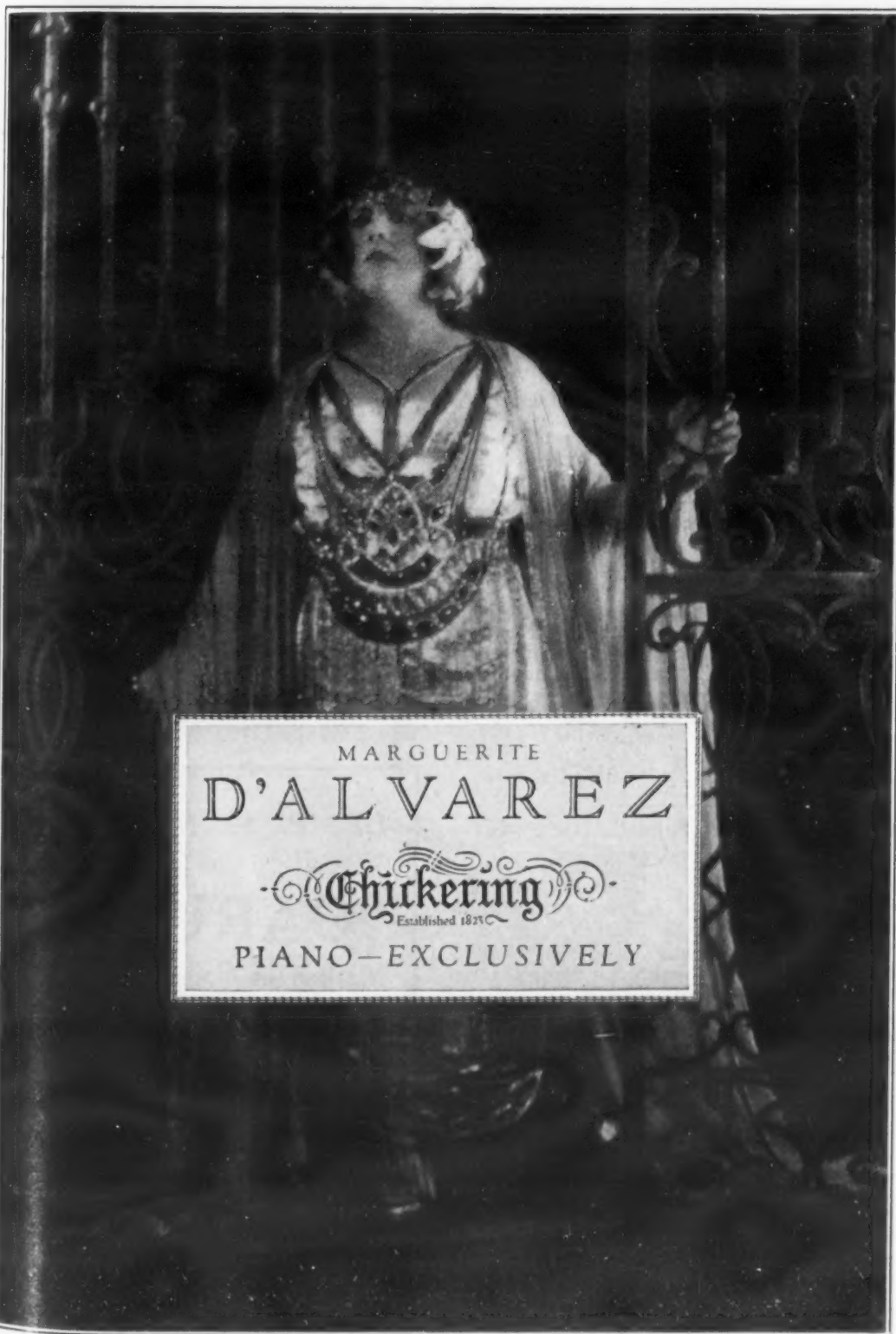
SALEM, ORE.

Dec. 23.—The following artists of Portland were presented recently in a program of popular songs of other days in the Armory, before a large audience: Dr. Stuart McGuire, baritone; Genevieve Gilbert, soprano; Hal Young and Denton Denman, tenors; Ferris Abbott, baritone, and Mark Daniels, bass, comprising the Telephone Quartet, with Ruby Lloyd as accompanist; Rose Friedle-Giannelli, contralto; Leonard J. Brady, and the Harper-Worden trio, composed of Helen Harper, violinist; Jean Harper, pianist, and Elsie Ray Worden, cellist, with Eileen Sprague as accompanist. A community sing, led by John C. Henderson of the Portland Community Service, closed the program. IRENE CAMPBELL.

VERMILION, S. D.

Dec. 23.—Margery Maxwell, soprano, gave the second recital in the Artists' Course at the University of South Dakota on Dec. 12. Kathryn Foster accompanied and contributed two piano numbers to the program.

MARJORIE E. DUDLEY.



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NEW TERM OPENS JANUARY 5

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Galli-Curci Studies New Rôle of "Manon" for This Season's Opera

(Portrait on Front Page)

AMELITA GALLI-CURCI, whose concert tour, which began on Oct. 2 in Montreal, has been attended by the conspicuous success which invariably marks her progress through America, has prepared a new operatic rôle for this season, *Manon* in Massenet's opera, scheduled for performance by the Chicago Civic Opera Association on Dec. 29. She studied this music last summer, and intends to distinguish her version of the character by new features.

The present season is Mme. Galli-Curci's seventh in America. Ever since her remarkable operatic début in the United States in 1916 with the Chicago Opera Association, she has commanded the enthusiasm of the public. In her concert tours she is greeted everywhere by capacity audiences. Her receipts for concerts have often averaged more than \$10,000, and have on occasions gone as high as \$18,000. Her engagements each season—one-third in opera and two-thirds in concert—number more than 100. Her managers, Evans and Salter, state that she earns annually five times the salary of the President of the United

States. Her phonograph records sell by the hundreds of thousands. Last season, Evans and Salter state, was the greatest and most significant of her career, both artistically and financially.

Beginning her concert tour in Montreal, Mme. Galli-Curci visited Lowell, Boston, Philadelphia, New York, Cleveland, Detroit, Chicago, Milwaukee, St. Paul, Minneapolis, Albany, Syracuse, Youngstown, Peoria, Hamilton and Wheeling, and returned to New York on Dec. 3, this being her last appearance before entering upon her operatic engagements at the Metropolitan Opera House and in Chicago.

Born in Milan, she was educated at the Liceo Alessandro Manzoni in that city, where she gained a first prize in literature, and the International Institute of Languages, graduating there as a linguist. Her musical education was received at the Milan Conservatory, where she graduated as a pianist. She made her début at the Costanzi Theater in Rome, as *Gilda* in "Rigoletto" in 1910, and sang for six years at important theaters in Europe and South America before coming to the United States. By her marriage to Homer Samuels in January, 1921, she became an American citizen.

GREENVILLE OPENS FINE ARTS BUILDING

Woman's College Now Has New Concert Hall Equipped with Organ

By J. Oscar Miller

GREENVILLE, S. C., Dec. 23.—Presidents from twenty colleges in this state were present at the dedicatory exercises of the new Fine Arts Building of the Greenville Woman's College on Dec. 1. This building, costing \$200,000, is one of the most modern of its kind. Four stories in height, the first floor has thirty-five sound-proof practice rooms, a large social hall, three studios and the Domestic Science department. The second floor consists of seven studios, the foyer and

main floor of the auditorium, which has a seating capacity of 1200 and a large, modern stage. An Estey pipe organ is now being installed, equipped with all the latest facilities for concert work. The third floor has two small halls, each seating 165, the balcony of the auditorium and some studios. The fourth floor houses the art department and is admirably equipped in every way for this work.

The first concert given in the new auditorium occurred on the evening of Dec. 2, when a chorus of 100 voices, conducted by Geo. H. Schaefer, gave Mendelssohn's "Hymn of Praise." The soloists were Mrs. Camille McDonald, soprano; Mrs. J. D. Smeak, contralto; J. Mac Rabb, tenor, and J. Oscar Miller, baritone. The second half of the program was given by a chorus of seventy-five women's voices, who sang the Deems Taylor arrangement of Nevin's "The Land of Heart's Desire." J. Oscar Miller sang the solos.

DeWolf Hopper and his company gave a fine performance of Sullivan's comic opera, "The Mikado," recently at the Grand Theater. The house was sold out.

Hinshaw's Male Quartet, composed of Joseph Wetzel, J. S. Weir, Pierre Harrower and James Wolf, appeared in the Greenville Woman's College Auditorium on Dec. 5. The program included Sullivan's operetta, "Cox and Box."

Oswego Organist Plays Eddy Arrangement

OSWEGO, N. Y., Dec. 23.—F. Neary Schilling, organist of Christ Church, was heard in a recital of well-chosen numbers recently. Among the works presented, was an organ arrangement of Matie Bowen-Fulton's "Oriental Air," which was warmly received by a large audience.

NEW HAVEN, CONN.

Dec. 23.—The fifth of a series of ten lectures outlining the history of the violin sonata was given by Bruce Simonds, pianist, assisted by Hildegard N. Donaldson, violinist, under the auspices of the Yale School of Music, in Sprague Memorial Hall, last Wednesday afternoon. Schumann's A Minor and Brahms'

G Major Sonatas were played. The annual Phi Beta Kappa Carol Concerts took place on Monday and Wednesday evenings. Of particular interest were several carols harmonized by David S. Smith, Dean of the School of Music. The St. Ambrose Music Club gave a concert of Christmas music, in which carols of all nations were sung by the club quartet.

ARTHUR TROOSTWYK.

HERTZ FORCES IN FRANCK SYMPHONY

Many Recitalists Also Appear in San Francisco's List

By Charles A. Quitzow

SAN FRANCISCO, Dec. 23.—An exceptionally fine reading of César Franck's D Minor Symphony was given by the forces of Alfred Hertz at the Curran Theater on Dec. 15 before a packed house. Instantly and harmoniously responsive to the conductor's slightest movement, the orchestra seemed a giant instrument actuated by a single performer. The clean precision of attack and delicately graded shading of the string section compared in unanimity with the work of a highly-trained string quartet, and the wood-wind manifested the same qualities to a degree remarkable for that family of instruments. Mr. Hertz gave the Franck work a profoundly moving interpretation, and it met with enthusiastic appreciation.

Jascha Schwarzman, 'cellist, as soloist, was heard in Haydn's Concerto in D for 'cello, and manifested a fluent technique, attained, however, somewhat at the expense of tone quality and intonation. Louis Persinger, concertmaster, conducted. Strauss' "Don Juan," which closed the program, was played by the orchestra in virtuoso fashion. The concert was repeated on Dec. 17 before another capacity audience.

Margaret Brunsch, contralto, appeared before the Pacific Mutual Society at the Fairmont Hotel on Dec. 14, singing "Divinités du Styx" from Gluck's "Alceste," "Les Larmes" from Massenet's "Werther," and lyrics by Fauré, Widor and Massenet. Brahms' "Gestillte Sehnsucht" and "Geistliches Wiegenlied" were given with viola obbligatos by Emil Hahl. Mrs. Frederick Crowe, the club president, was the pianist.

Elly Ney, pianist, was heard at Scottish Rite Hall on Dec. 12, when her program included Beethoven's Variations in F, Bach's Chromatic Fantasia and Fugue, and Schubert's "Wanderer" Fantasy. Selby Oppenheimer was the local manager.

Leone Nesbit, Mildred Wright and Evelyn Phelan, pianists; Morris L. Kreider, baritone, and Helen O'Neill, mezzo-soprano, participated in a concert in connection with the ball of the Ladies' Auxiliary of the Jewish Community Center at the Civic Auditorium on Dec. 17.

A gathering of resident musicians and press representatives heard Una Bourne, accompanist to Mme. Melba during her recent Australian tour, in recital at the home of Lulu Blumberg, past president of the Pacific Musical Society, on Dec. 17. In original compositions and works by Scarlatti, Chopin, Cyril Scott, Scriabine and others, Miss Bourne displayed a fine technical equipment, vigorous rhythmic style and intelligent musicianship.

Henry Cowell, pianist, gave performances of his own compositions at the Fine Arts Palace on Dec. 13 and the Ada Clement Music School on Dec. 19.

Resigns as Church Soloist After Twenty-six Years' Service

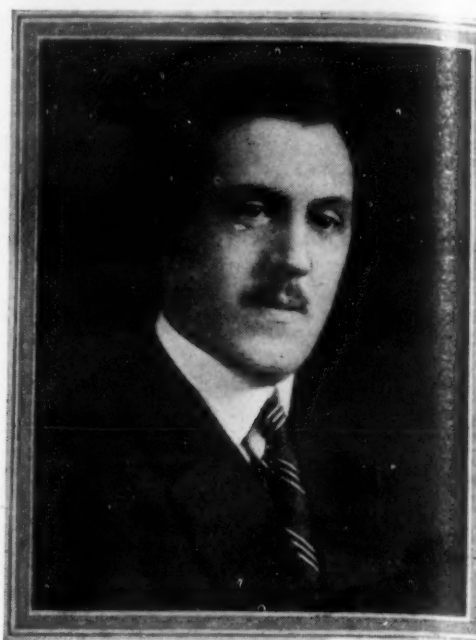
TRENTON, N. J., Dec. 26.—After twenty-six years of service as baritone soloist at St. Mary's Church, Harry J. Stout has resigned. His resignation, however, does not mean his complete retirement as a soloist. He will continue his affiliation with the Trenton Chamber of Commerce Male Chorus, C. Dudley Wilson, conductor.

FRANK L. GARDINER.

RIDGEWOOD, N. J.

Dec. 23.—Gaul's "Holy City" was sung by a chorus of fifty voices, assisted by soloists, under the leadership of George Benz, at Christ Episcopal Church on Dec. 10. The soloists were Mrs. George Benz, soprano; Agnes Scheffler, contralto; Mathew Van Dalinda, tenor, and John Woodhouse, baritone.

Jan Van Bommel Plans Concert Tour Following New York Appearances



Mishkin Photo

Jan Van Bommel, Baritone

Jan Van Bommel, Dutch baritone, who has been doing notable work as a concert singer in New York for the past three years, is planning a tour of the South and West. Mr. Van Bommel sang for several seasons with the Royal French Opera Company at The Hague. He studied with de Rezse and the late Alfred Bearhens, and his dramatic coach was Emil Dumontier, director of the Opéra Comique in Paris. Recently he appeared as soloist before the Holland Chamber of Commerce, New York, and in recital in Aeolian Hall. He will again be heard in recital in Town Hall in February, after which he will leave for his tour.

MANCHESTER, N. H.

Dec. 23.—Vladimir Rosing, Russian tenor, was the soloist at the first concert of the season under the auspices of the Manchester Musical Association, given in the Practical Arts High School auditorium on Dec. 8. The artist's singing of numbers by Russian composers, and Schumann, Chopin, Grieg and Bantock, called forth enthusiasm. Harry C. Whittemore of this city was the accompanist. The Masonic Choir, with Mrs. Klara F. Muehling as soprano soloist, gave an interesting program under the leadership of Alfred E. Plumptre in the same hall. Irma Seydel, violinist, was the assisting artist. The Chaminade Club presented an interesting program of American music at a recent meeting under the leadership of Mrs. Arthur L. Franks, at Carpenter Memorial Library. The business session was presided over by Mrs. Thomas F. Thorpe. Since the last meeting twenty-four new members have been enrolled. Those who took part in the program were Mrs. H. R. Eaton, Mildred Soule, Ida M. Crombie, Mrs. Henry Doucet, Mrs. Herbert F. Taylor, Annie G. Cheever and Mrs. E. J. Letendre. MRS. F. M. FRISSELLE.

The Elshuco Trio is scheduled to give a concert in Lowell, Mass., on Jan. 8, and will give its first subscription concert of the season in New York on Jan. 11. Willem Willeke, 'cellist of the ensemble, will give a recital in Amherst, Mass., on Jan. 12.

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American Songs Gaining Favor of Foreign-Born Population, Says Tenor



Umberto Sorrentino, Tenor

Umberto Sorrentino, tenor, has returned to New York from an extensive concert tour through Maine and other New England States, where a large percentage of his audiences was made up of foreigners. Besides operatic arias and songs in Italian, Mr. Sorrentino featured a group of songs by American composers and found that they were received with as much enthusiasm as the Italian numbers.

The tenor attributes the increase in the popularity of songs in English among the foreign population to the fact that the English language is now more widely used, thanks to the work of various societies in Americanizing the immigrants. He was also applauded for his English group by Italian audiences in Akron and Detroit.

Among the songs on Mr. Sorrentino's programs are "Mayday Carol," arranged by Deems Taylor; "The Bitterness of Love," by James P. Dunn, and "Night and the Curtains Drawn," by Ferrata. Mr. Sorrentino will leave New York again on Jan. 2 for a tour through the Middle West.

CHEER GADSKI IN OAKLAND

Graveure in Mills College Course—Concerts for Children

OAKLAND, CAL., Dec. 23.—Mme. Johanna Gadski gave a song recital under the management of Z. W. Potter at the Civic Auditorium on Dec. 7. Schubert's "Erlking" and Wagner's "Isolde's Love Death" received great applause. American song writers were well represented by MacDowell, Homer, Kramer, Kahn, and Edwin Schneider. Margot Hughes, a former Oaklander, was the efficient accompanist. Mme. Gadski received an ovation at the conclusion of the program.

Louis Gaveure opened the Artist Concerts at Mills College on Dec. 8, in a program that gave evident pleasure to his listeners. Piano solos were contributed by his accompanist, Arpad Sandor. The Associated Student Organization, of which Katherine Hays is president, and Ernestine Kier, committee chairman, is responsible for this series. The Music Club, federated with the State Association, is presenting some interesting programs, and the calendar for the current year is one of the most pretentious in the college's history. A Faculty concert was given by Frederick

Invents Phonograph for Long Distance Recording

E. H. COLPITTS, of the Western Electric Company, recently demonstrated a long distance phonograph in Chicago. With this instrument it is possible to record sounds made at a distance of many hundreds of miles. Heretofore it has been necessary to record close to a horn attached to the recording mechanism, but with Mr. Colpitts' improvements even remotely distant sounds are caught and reproduced.

Biggerstaff, pianist, and Luther Marchant, baritone, on Dec. 5.

The Temple Choir of the First Presbyterian Church presented Warren D. Allen, A. A. G. O. organist of Stanford University, in a recital on Dec. 14. Works of Schumann, Mozart, Borodine, Saint-Saëns, Schubert, César Franck, and Ernest Austin, with Wallace Sabin's Bourrée in D Major made up a most interesting program. This church has one of the best organs in the Bay district, and Mr. Allen fully demonstrated its capabilities.

NEW TRIO HEARD IN PHILADELPHIA

Philharmonic Society Gives Second Program—Choral and Club Events

By W. R. Murphy

PHILADELPHIA, Dec. 23.—A newly organized local ensemble was heard at the third meeting of the Chamber Music Association Sunday afternoon in the Bellevue-Stratford when the Boyle-Gittelson-Penha Trio, consisting of George Boyle, pianist; Frank Gittelson, violinist, and Michel Penha, 'cellist, gave the program. The trio brought technical proficiency to its program, which included the Beethoven Trio in E Flat, No. 70; Dvorak's Trio in F Minor, and Ravel's Trio in A Minor.

The second program of the Philharmonic Society on Sunday evening in the Academy of Music introduced a youthful pianist, eleven-year-old Jeanne Behrend, who was very much at her ease in the Mozart Concerto in A. The other soloist was Giuseppe Argentino, tenor, who gave operatic airs from "Pagliacci," "Tosca" and "Trovatore." Josef Pasternack conducted an orchestra of four-score men from the Philadelphia Orchestra in Beethoven's "Coriolanus" Overture, excerpts from Bach's Suite in D, Weingartner's arrangement of Weber's "Invitation to the Dance," and the "Spanish Caprice" of Rimsky-Korsakoff.

Abilene Schools to Enter State-wide Music Memory Contest

ABILENE, TEX., Dec. 23.—Plans are being completed for the fourth annual music memory contest to be held in the public schools. This year the schools will enter the state-wide memory contest, which for the first time will be a part of the State Interscholastic League. Much interest is being manifested by both the pupils and the patrons, and, with the co-operation which the musicians are giving, Mary J. Kelso, supervisor of music, intends to make this more far reaching in its effect than any contest previously held. R. J. Coleman of the Victor Educational Department, who is lecturing in the state under the auspices of the Interscholastic League, visited Abilene this week and gave two interesting talks upon memory work.

MRS. JOSEPH DALY.

Ruth Bradley Married

SPOKANE, Dec. 24.—Ruth Bradley, pianist, was married this evening at the Central Christian Church to Verl Keiser, a student in the musical department of the State College of Washington. Mrs. Keiser is well known in the Middle West, having a large following in Chicago. She was teaching piano at the State College. She intends to remain in the Northwest and will open a studio either in Seattle or Tacoma.

Philadelphia Musicians Engaged

PHILADELPHIA, Dec. 26.—The engagement of Pearl Applegate, musician of this city, to George F. Boyle, pianist and member of the faculty at the Settlement Music School, was announced recently. Miss Applegate formerly attended Peabody Conservatory in Baltimore, of which Mr. Boyle was a former faculty member.

REDLANDS, CAL.

Dec. 16.—At the regular monthly meeting of the Music Teachers Association a program of original compositions by the president, C. H. Marsh, was given. Piano numbers were given by the composer and vocal numbers by Marion Boulette, soprano, who sang with excellent quality of tone.

Miss Potter, to whom the East Bay cities already owe much, is giving three matinees for the school children of Oakland, the programs are played by the San Francisco Symphony. Here, as in Berkeley, the children are receiving advance preparation, and, in addition, City Supervisor Glenn Woods is giving a short lecture preceeding each program. About five thousand enthusiastic youngsters heard the first concert on Dec. 8, when Liadoff's "Music Box," and Gounod's "Funeral March of a Marionette" were played.

A. F. SEE.

PORTLAND GREET LOCAL MUSICIANS

Seidel Soloist with Symphony—Popular Artists Heard in Recital

By Irene Campbell

PORTLAND, ORE., Dec. 23.—The Portland Symphony gave its second concert of the season recently at the Heilig Theater, with Toscha Seidel, violinist, as soloist. A large audience was in attendance and was very appreciative of the playing of Mr. Seidel as well as that of the orchestra under the baton of Carl Denton. Wieniawski's Concerto No. 2, in D Minor, was given a delightful performance by Mr. Seidel and the orchestra. Tchaikovsky's Andante Cantabile, Burleigh's "Indian Snake Dance" and the Auer arrangement of the "Turkish March," from Beethoven's "Ruins of Athens," formed the group played by Mr. Seidel, with piano accompaniment by Francisco Longo. He responded to enthusiastic applause with several extra numbers. The Schumann "Spring" Symphony was beautifully played by the orchestras, as was the "Spanish Rhapsody" of Chabrier. Fourteen hundred school children again attended the final rehearsal of the orchestra as guests of the management.

The Chamber Music Trio, one of Portland's favorite musical organizations, composed of Susie Fennell Pipes, violinist; Ferdinand Konrad, 'cellist, and J. R. Hutchinson, pianist, gave the last of the season's series of recitals in the Women's Club auditorium on Dec. 11. The program consisted of Brahms' C Minor Trio, Smetana's Trio in G Minor and Chaminade's Trio in A Minor.

Henriette Michaelson gave the last of her series of Sunday afternoon recitals on Dec. 10 at the Art Museum before an appreciative audience. Miss Michaelson left Portland the following day for New York en route for Europe for further musical study.

Lucien Becker gave his annual Christmas lecture organ recital on the Olds Memorial Organ in the Reed College Chapel Dec. 12. Mr. Becker played numbers by Dudley Buck, Pietro A. Yon, Joseph Jongen and Edward Kreisler.

The Carrie Jacobs Bond Music Club held its regular meeting on Dec. 9 at the home of Mrs. Carrie R. Beaumont, director, who, following the business meeting, entertained the members at luncheon. A musical program was given in the afternoon.

Give Sonata Recital in Red Springs

RED SPRINGS, N. C., Dec. 16.—Francis Moore, pianist, and Hugo Kortschak, violinist, gave a sonata recital in the auditorium of the Flora McDonald College on the evening of Nov. 27. The program included sonatas by Bach, Brahms and Grieg and was applauded by a large audience.

GREENSBORO, N. C.

Dec. 23.—Before a large audience the Guilford College Choral Society, under the leadership of James Westley White, presented Balfe's "Bohemian Girl" in concert form recently. The soloists were Beatrice Byrd, Helen Caldwell, J. Gurney Briggs and J. Foster Barnes. Mrs. Ribert Dann was the accompanist.

CHARLES TROXELL

Roman Court Enjoins Perosi from Disposing of Works

ROME, Dec. 22.—An injunction restraining Father Lorenzo Perosi, well-known composer of church music, and for many years leader of the Sistine Chapel Choir, from disposing of his compositions has been granted by the court, in response to the request of his family. The manuscripts of all but three of his works, which have been published, are in the composer's possession. His family believes that they are unsafe, owing to the mental condition of the composer. Last May physicians prescribed rest and isolation for Father Perosi, their report at this time indicating that he had suffered a breakdown.

Herma Menth Returns to Ridgewood

RIDGEWOOD, N. J., Dec. 22.—Herma Menth, pianist, filled a return engagement before a sold out house at the Ridgewood Recitals on Dec. 12. She was obliged to repeat two Brahms Waltzes and Dett's "Juba Dance" and added five encores to the printed program, which included compositions by Handel, Gluck-Brahms, Lully-Godowsky, Bach-Busoni, Chopin, Paderewski, Gruenfeld, Dohnanyi and Gounod-Liszt. By special request Miss Menth gave a recital before 800 pupils of the High School the next day, this also being a return engagement as she had appeared at the High School last season.

CALDWELL, KAN.—Pupils of T. L. Krebs of Wichita were heard in a recital of piano solos and numbers for eight and twelve hands in the First Methodist Episcopal Church on Dec. 17. Emma Barndollar, soprano, of Wichita, sang, accompanied by Georgia Hicks, also of Wichita. The students appearing on the program were Margaret Roe, Mabel Donham, Edith Mallory, Hazel Stump, Olga Dolloff and Marguerite Kubik. A society, known as the Beethoven Club, has been organized among local students and music lovers.

Cause of Negro Music Advanced by Year's Activities

Negro Composers Making Larger Use of Music of Their Race—National Association Protests Against Debasement of Spirituals—Conservatory for Colored Students Opened in Chicago—Pullman Porters Form Quartets

By CLEVELAND G. ALLEN

NOTEWORTHY growth of interest in negro music in the last year has stimulated its development, has given fresh encouragement and new opportunities to Negro artists, and has helped them and their endeavor to occupy a more important place than ever before in the life of the nation. The year has been an eventful one for Negro music. Negro musicians have appeared to better advantage than in any preceding year. Negro composers and musicians are beginning to take a livelier interest in the music of their race and are coming more and more to make this music the basis of their own works. This fact is helping, perhaps as much as any other, to bring about a changed public attitude toward Negro music.

The National Association of Negro Musicians, composed of the foremost Negro artists of the country, most of whom are graduates of leading conservatories, has been formed for the purposes of developing Negro music and encouraging young and ambitious Negro students to make a serious work of their profession and to set for their emulation the highest possible standards. One of the constructive ideas translated into action at the last annual convention of this association, held in Columbus, Ohio, in July, took the form of a resolution of protest against any attempt to abuse or commercialize Negro spirituals. It was voted to exert the association's influence to keep these songs out of the theaters, and to have them sung only in such circumstances and surroundings as will enhance their dignity and reverence.

The association has also started a national educational campaign for the purpose of informing the public about Negro music and to open up avenues for young Negro artists who are seeking to make their first appearance on the concert stage. An executive secretary was appointed whose business it will be to travel and organize local branches of the association and to encourage Negro musical genius. The association will mean much for the furtherance of good music among the Negroes.

National Conservatory for Negroes

The opening of the Chicago University of Music this year is another effort to establish a national conservatory for Negroes. The aim of the school will be to give students a complete education in music. The school has been opened by Pauline Lee, a young woman who has long been eager to see a national conservatory for colored people. Miss Lee was so persistent in her efforts that she attracted the attention of Mme. Ernestine Schumann Heink, who turned over her beautiful home at 3672 Michigan Avenue to Miss Lee for the establishment of the conservatory.

There will be a department devoted to the study of Negro music. The faculty of the school is made up of some of the leading Negro musicians, several of whom enjoy national reputations in their respective fields. Among them may be mentioned Hazel Harrison, Negro pianist; Florence Cole Talbert, well known soprano; Clarence Cameron White, one of

the leading Negro violinists; Major N. Clark Smith, Negro band leader; Harrison Emmanuel, violinist and DeKoven Thompson, a young Negro composer who was discovered by Mme. Schumann Heink when he was working as a Pullman porter. The conservatory is already beginning to attract attention and its future is full of promise for the education of Negroes in music.

The Fisk University Singers, of Nashville, Tenn., have had a very successful season this year. The singers have made their annual tour in which they featured Negro spirituals. They fulfilled several engagements in New York, some of them being at DeWitt Clinton High School under the auspices of the Evening Mail Music Club. The Fisk singers are a well trained group of Negro artists, who bring to their work a fine musical background. They were headed by Prof. J. W. Myers, one of the most beautiful tenor singers the Negro race has produced.

New Collection of Negro Spirituals

Professor John W. Work, of Fisk University, one of the foremost authorities on Negro music and author of "Folk Songs of the Afro-American," and his brother, Fred Work, also for many years connected with Fisk University, have issued a new book on Negro spirituals. The book contains an altogether new collection of Negro songs representing many years' research throughout the South by Professor Work and his brother. They have discovered a wealth of material built around these songs, which discloses many interesting things depicting the struggles of the Negro through his music.

Lydia Mason, who is a student at the Fisk University Conservatory of Music, gave a series of recitals in New York in the course of the summer. She is one of the most promising of the younger group of Negro concert artists who are now in training.

Henry Estheridge, a young Negro tenor, who was educated at the Northwestern University Conservatory, will give recitals this season as far west as the Pacific coast.

Pullman Quartets Organized

One of the most novel and interesting developments connected with Negro music has been the Pullman company's formation of quartets among its Negro porters to sing the Negro spirituals. This has proved popular with the traveling public, and it has helped to give the public some idea of the value of Negro music, and has further served to bring about a spirit of good will between the races. To organize these singers and supervise their music the Pullman Company has appointed Major N. Clark Smith, one of the most prominent of Negro musicians and composers, who for many years was connected with Tuskegee. The quartets have been organized in sections and as a result of this new departure by the Pullman Company a finer and more cordial spirit has been brought about among the men. Besides the quartets, Major Smith has organized bands made up of Pullman porters. These bands have been trained to give concerts in which Negro music is featured. There are 9000 Negro employees in the Pullman service and Major Smith hopes to have this entire force organized into a musical association.

Mrs. Jessie Zackery, of Denver, has been attracting attention this year as a soloist. She is one of the most gifted of the younger group of Negro singers, and will appear in the course of the season in concert at a Broadway theater. She has a voice of remarkable quality and range and sings with fine musical intelligence. She will also give private recitals, as well as appear in other concerts.

The Johnson-Taylor Trio, three capable Negro artists who have been giving recitals throughout the country, have dis-

banded. They plan to resume concert work next season.

Successful Work by Nathaniel Dett

One of the outstanding compositions among works by Negro composers this year has been "The Enchantment Suite" by Nathaniel Dett, a Negro musician of wide reputation, who is now director of music at Hampton Institute. He was educated at Oberlin Conservatory and has devoted much of his life to the preservation of Negro spirituals, a work which has made him widely and favorably known. More works by him than by any other Negro composer are used in churches throughout the land.

Harry T. Burleigh, for many years a soloist at St. George's Protestant Episcopal Church, New York, and who is one of the most gifted of Negro composers, has been busy this year developing several of his Negro themes. He is much in demand as a singer of Negro spirituals and has taken the lead in guarding these songs against abuse by careless minstrels. He gave a recital at New York University for the benefit of the summer school students last July.

The Martin-Smith School of Music in New York, under the direction of David I. Martin, graduated its first class at its commencement in May. The school is one of the largest in the country for colored people and gives a full course in music leading to a diploma. It has an enrollment of 500 pupils and a faculty of well-trained teachers.

Sidney Woodward, a Negro tenor who came into prominence at the World's Fair in Chicago in 1893 and who is now conducting a studio in New York, will give recitals this season.

It is interesting to note the attention that is paid to Negro music by white musicians and lecturers. One of the features of the program of the General Federation of Women's Clubs at Chautauqua, New York, was a lecture recital on "The Music of the American Negro" given by George Miller and Cora Lucas, prominent white artists from South Carolina. Both of these artists have made a study of Negro music and are enthusiasts on the subject.

Powell Work Shows Possibilities of Negro Song

At the Asheville Festival this year, which is one of the notable musical affairs of the South, a feature of the musical program was the presentation of John Powell's Negro Rhapsody. This work has been widely acclaimed and was played by Mr. Powell in the course of his visit to Europe with the New York Symphony. The work brought forth high praise from those who heard it as being typical of the possibilities of Negro music.

Floyd Jones, a white tenor who has been singing Negro spirituals in his recitals for several seasons, is to make a further study of this music. He plans to spend considerable time on a Mississippi plantation where he will study the various types of songs sung by the Negroes. The State of Mississippi has furnished much of the folk-lore of the Negro and Mr. Jones will find abundant material for his future work on Negro music.

E. A. Jackson, a young Negro organist, after passing an examination, held at Columbia University, with an average standing of ninety per cent, has been admitted to membership in the National Guild of Organists. He is the second Negro to be admitted to membership in this organization, the other being Melville Charlton. Jackson has made a specialty of the organ and is the leader of the choir of St. Mark's Methodist Episcopal Church in New York, the largest Negro choir in the country. He is a graduate of one of the leading conservatories of the city.

The appearance of Hazel Harrison of Chicago, leading Negro pianist, in a recital at Aeolian Hall last spring, was one of the outstanding musical events among colored artists in New York. It was her first appearance in the East. While in New York she gave several performances and demonstrations before the Evening Mail Music Club.

Fred Work, formerly of Fisk University, now has charge of the music at the Bordentown Normal and Industrial

School in New Jersey. He has developed a fine chorus among the students, which has given concerts throughout the State this season.

Cleveland G. Allen will give recitals this season and next on Negro Folk Songs. He will be assisted by Anna Butler at the piano.

Olive Nevin and Harold Milligan Complete Successful Tour

The wide appeal of a program built on a unified idea and carried out in musicianly fashion is proved by the success with which Olive Nevin, soprano, and Harold Milligan, composer-pianist, are meeting on their fall tour. After several early-season engagements, their costume recital "Three Centuries of American Song" was presented on Nov. 28 before the Tuesday Musicales of Detroit. The two artists presented the same program at Dickinson Seminary, Williamsport, Pa., on Thanksgiving Day, before an enthusiastic audience. On the next day, under the auspices of the Cumberland Valley Music Club, they were heard in Waynesboro, Pa., music-lovers from Mercersburg, Chambersburg and Shippensburg motoring in for the concert. As Miss Nevin was born in Shippensburg and spent her childhood days there, the occasion was particularly interesting. Their last recital on this tour was in Washington, D. C., where they appeared before the Rubinstein Club on Dec. 12. Miss Nevin also was soloist with the Detroit Symphony on Sunday, Nov. 26.

Marie Sundelius Has Busy Season

Following her appearance for the first time this season at the Metropolitan Opera House on Dec. 7, in which she scored a success in the role of Anna in Catalani's "Loreley," Marie Sundelius, soprano, appeared with the Swedish Glee Club in Hartford, Conn., on Dec. 10. Mme. Sundelius has been filling a large number of concert engagements since the opening of the season. In the latter part of October she was heard in Appleton, Wis.; Springfield, Ohio, and Jamestown, N. Y. She gave a recital before the B Sharp Club in Utica, N. Y., on Nov. 1.

Griffes' Piano Sonata to Have First New York Hearing

Charles T. Griffes' Sonata for Piano will have its first New York hearing at the American Music Guild concert in Town Hall on the evening of Jan. 3. It will be played by Katherine Bacon. Other numbers on the program will be Daniel Gregory Mason's song cycle, "The Russians," sung by Reinald Werrenrath, baritone, and Louis Gruenberg's First Sonata for Violin and Piano, which will be played by the composer and Albert Stoessel.

Anne Roselle Fulfills Engagements in Middle West

Anne Roselle, soprano, who is on tour of the Middle West, has sung recently with much success in St. Paul, Minneapolis, Duluth and other cities. More than fifty engagements have been booked for the soprano for her first season. She will give four recitals in and near Kansas City early in January and is also scheduled to sing in the Blackstone Morning Musicales in Chicago.

NIAGARA FALLS, N. Y.

Dec. 23.—The Treble Clef Club, Mary M. Kain, conductor, and Marguerite M. Cox, accompanist, gave a successful concert at St. Paul's Community House on Dec. 14. The program included a group of traditional carols; Brahms' "Summer Dreams"; Saint-Saëns' cantata, "Night"; Chaminade's "St. John's Eve," and numbers by Cornelius Larsen and Koehlin. Milford Snell of Lockport, pianist, was the assisting soloist.

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Mildred Dilling Says the Harp Is Gaining in Public Appreciation

Popularity Among Concert Audiences Brings Increasing Number of Devotees, Asserts Harpist—Field Uncrowded and Possibilities for Success Wide—Modern Composers Also Turning Their Attention More and More to the Harp

GREATER possibilities lie in the future for the harp than for any other instrument, in the opinion of Mildred Dilling, concert harpist, who has attained a position of prominence in America and abroad. In its appeal to the public, its capacity for artistic expression and the opportunity it affords to aspiring musicians, the harp's advantages are unique, says Miss Dilling. Realization of these facts has brought forth an ardent corps of enthusiasts and the increasing number of soloists has led to a growing demand for the harp by concert audiences.

"The piano for a long time usurped the place that rightfully belonged to the harp," declares Miss Dilling. "The piano was perfected more than a century before the harp gained its present range of tonal expression, and thus the possibilities of the harp were lost sight of. Much of the early music written for the precursors of the piano by such composers as Scarlatti, Rameau, Handel and even Bach can be played far more effectively on the harp than on the modern piano, which bears little relation to the spinet and the clavichord, for which these compositions were originally written. Modern compositions, too, based on the open tone scale, find more adequate expression on the harp, and composers realizing this are turning their attention more and more to this instrument."

"The appeal of the harp to the present-day student of music is two-fold. In the first place, the field is far from being



Mildred Dilling, Concert Harpist

crowded, as it is with most other solo instruments, and the opportunity for the serious student to reach a position of eminence is easier. In the second place, a musician finds genuine satisfaction in the intimate expression made possible by the harp. There is no medium here that interferes with the personality of the artist. There is no bow as on the violin; no keys as on the piano. The artist touches the strings and the feelings and emotion find immediate fulfillment in tone. Of all instruments it is the most direct in contact, and its possibilities are limited only by the artistry of the player."

Miss Dilling spent last summer abroad as assisting artist with Yvette Guilbert and has an extensive season booked in this country. Her programs include many new works by Rousselle, Gaubert, Rousseau, Renié and Ravel, to be given for the first time in America.

TOLEDO CLUB OPENS SERIES

Patton Makes First Appearance in Ohio City—"Aida" in Concert Form

TOLEDO, OHIO, Dec. 23.—The first concert of the Eurydice Club was given in the Coliseum on Dec. 5, Fred Patton, bass-baritone, was the assisting artist. This concert marked the beginning of the Club's thirty-second season of activity. Mrs. Otto Sand, as usual, conducted and achieved excellent effects in the choral singing. Mr. Patton sang an ambitious program in masterly style. It

was his first appearance in Toledo. He was accompanied by Samuel Gaines, of Columbus.

The Toledo Choral Society gave its first concert of the season in the Coliseum on Dec. 12, singing in concert form Verdi's "Aida" under the baton of Mary Willing Megley. It was a stirring performance throughout, the large chorus of 300 voices doing excellent work. The soloists, all of Toledo, were most happily chosen for their parts. They were Maude Ellis Lackens, Norma Schelling Emmert, Clarence Russell Ball, Russell Clevenger, Norman J. Dicks, Julius J. Blair and Donald Dewey. The audience was large and enthusiastic. The orchestra was composed of members of the Toledo Symphony and the Detroit Symphony. J. H. HARDER.

WICHITA, KAN.

Dec. 23.—An orchestra concert by pupils of elementary and intermediate city schools was given recently at the Forum before an audience numbering nearly 2000. The concert was intended primarily to exhibit the progress made by the students, and secondarily to raise funds for the purchase of new instruments. It was under the supervision of Myron L. Hull, band and orchestra leader. Individual numbers of the program were conducted by Dorothy Diver, Myrtle Gettys, Alma Williamson and Virginia Sanford. Twenty-six orchestras, with a combined membership of over 350, played various numbers creditably. Several mixed choruses and choruses for female voices alternated with vocal and instrumental solo numbers. Marguerite Munsell, a twelve-year-old harpist, was the star performer of the evening, her numbers being well selected and played. On Past Masters' Night at Wichita Lodge, No. 99, A. F. & A. M., an enjoyable musical and literary program was presented

by Mrs. Mona Hicks, soprano; Florian Lindberg, violinist, and Nada Gilbert, reader, with Mrs. Mary Enoch, Wilnette Nelson and Velma Snyder as accompanists. T. L. KREBS.

ORATORIO FOR HOLYOKE

Chorus Organized to Present "Elijah"—Combined Choirs Sing Carols

HOLYOKE, MASS., Dec. 23.—The Community Oratorio Society was formally organized at a meeting held at the Second Congregational Church on Dec. 12. More than 100 local singers were present and assurances have been received that many others will be on hand for the first rehearsal in January. W. P. Bigelow, professor of music at Amherst College, will conduct the chorus in a performance of Mendelssohn's "Elijah" next spring, the date not yet having been decided upon. A nominating committee appointed comprises Edward F. Gilday, conductor of the Knights of Columbus Choral Club; W. C. Hammond, of Mt. Holyoke College; Norman Dash, conductor of the Deane Singing Club; Hampden Hyde, of the Hampden Glee Club; Mrs. John Adie, William Lippmann and Hugh Craig, supervisor of public school music.

The combined choirs of Mt. Holyoke College and the Second Congregational Church on Dec. 15 presented an interesting program of Christmas carols. W. C. Hammond and Miss Dyer of the college faculty conducted. The same program was given at Mary Lyon Hall, Mt. Holyoke College, the preceding Tuesday evening.

Velma Balcom, soprano, and Anis Fuleihan, pianist, appeared in joint recital in the High School Auditorium on Dec. 15. The concert was under the auspices of M. Steinert & Sons and the artists were assisted by the Duo-Art reproducing piano.

The Holyoke Music Club held an interesting meeting Wednesday afternoon at the home of its president, Mrs. Harry Scott. A Russian program was given by Mrs. Lowe, Miss Story, Miss Laporte, Mrs. Williston, Mrs. Gardner, Mrs. MacFarlane and Mrs. Chase.

HOWARD THOMAS.

LANSING, MICH.

Dec. 23.—Renato Zanelli, baritone, and Grace Wagner, soprano, were heard at Prudden Auditorium recently. Both singers were popular with a large audience that applauded insistently. Marie Tiffany, soprano, gave a recital in the Michigan Agricultural College Gymnasium, singing a program that was almost doubled in length by encore demands. Her appearance was the first event of importance on the Liberal Arts course. THERESA SHIER.

WATERLOO, IOWA.

Dec. 23.—Richard Czerwony, violinist, assisted by Ella Spravka, pianist, gave a concert at Waterloo Theater on Dec. 6, opening the Artists' Course of the Ross Conservatory of Music. Czerwony played several of his own compositions. The favorite selections were his "Memories" and "Walzer," and Saenger's "Improvisation." Miss Spravke's accompaniments and solo numbers were greatly enjoyed. There was a large audience. BELLE CALDWELL.

SEDALIA, MO.

Dec. 23.—The Criterion Quartet of New York, with Mrs. Estle Rucker of this city as accompanist and assisting artist, has completed a successful five weeks' concert tour, which included the States of Iowa, Nebraska, Kansas, Oklahoma, Texas, Missouri and Illinois. The company was greeted by large audiences everywhere. In Kansas City, Mo., where the quartet filled an engagement, its program was broadcasted from the Kansas City Star's radio station. LOUISE DONNALLY CORRES.

OXNARD, CAL.

Dec. 23.—A loan of \$1,000 has been secured by Community Service of Oxnard to enable its music department to purchase instruments for the local Latin-American Band.

PLAN CLUB HOUSE IN N. Y.

Mu Phi Epsilon Sorority Appoints Committee to Work Out Details

INDIANOLA, IOWA, Dec. 23.—Mrs. John Whorley and Mabel Tyler Hackett of New York and Mrs. June Donnelly of Cumberland, Md., have been appointed as a committee to work out details for a club house in New York City for members of the Mu Phi Epsilon honorary musical sorority. The personnel of the committee was announced to-day by Persis Heaton, national president of the Mu Phi and a member of Mu Alpha Chapter, Simpson College Conservatory of Music at Indianola.

Miss Heaton has just left on a trip of inspection of the Western chapters and eventually will include all of the thirty-three chapters of the United States. She plans to visit New York soon to meet the club house committee.

On the present trip chapters will be installed at the State Agricultural College, Manhattan, Kan., and at the University of Southern California. Early in January chapters will be installed at the University of Wisconsin and at the American Conservatory of Music, Chicago. LOREN C. TALBOT.

BANGOR, ME.

Dec. 23.—Making their first public appearance since their marriage, Josy Kryl, violinist, who recently gave up her father's offer of \$100,000 if she would remain single, appeared with her husband, Paul White of Bangor, violinist, and member of the faculty of the New England Conservatory, in a recent recital at the City Hall. A large audience braved zero temperature and piercing winds to greet the young artists in an interesting program in which they were assisted by Alfred De Voto, head of the piano department of the Conservatory. Miss Kryl, who made her debut in Vieuxtemps' Concerto in E, is an earnest artist, and played with fire and temperament and full and vibrant tone. She also appeared with her husband in Paul Juon's Prelude; Bach's Concerto in D Minor for two violins, and Godard's Suite for two violins. Mr. White's solo was Chausson's Poème, of the more modern French school, and Mr. De Voto, who acted as accompanist, played a group of modern compositions, including Dohnanyi's Rhapsody in F Minor, Op. No. 2, and numbers by John Ireland, Henry Hadley and Debussy. The artists, were many times recalled. The recital was given under the local management of Mr. White's brother, Harold C. White. JUNE L. BRIGHT.



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Chicago Establishes Her Claim to

High Peak of Opera Reached with Chaliapin in Rôle of "Mefistofele"

CHICAGO, Dec. 23.—The high peak of the opera season was reached on Tuesday evening when Feodor Chaliapin made his first operatic appearance in Chicago as *Mefistofele*. Next in importance must be placed the fine performance of Claudia Muzio as *Tosca* on Saturday evening, Dec. 16. Amelita Galli-Curci appeared in "Madama Butterfly" on Thursday evening. Chaliapin sang in "Mefistofele" again on Friday evening, and "Aida" was repeated on Wednesday evening without change of cast. Cyrena Van Gordon replaced Louise Homer as *Azucena* in the fourth performance of "Trovatore" on Saturday afternoon, Rosa Raisa again singing *Leonora*. The Saturday evening performance brought repetitions of "Cavalleria Rusticana" and "Pagliacci," with Forrest Lamont singing the tenor rôle in each opera.

Chaliapin gave one of the most impressive characterizations ever witnessed on the opera stage in Chicago when he appeared as guest artist on Tuesday evening in Boito's "Mefistofele." Demonic and sinister, he dominated the proceedings with the sheer vitality and force of his personality. The audience was one of the most enthusiastic that the Auditorium has held so far this season. Immediately after the Prologue, the enthusiasm broke forth unrestrained. Whether it was the presence in the opera house of many of Chaliapin's countrymen or whether it was merely the spontaneous expression accorded to a great artist by the regular clientele of the opera, the enthusiasm was manifested not only by clapping, but also by calls, whistling and stamping of feet. Many were the curtain calls, and there was a fresh outburst when Chaliapin led Giorgio Polacco before the footlights. Mr. Polacco showed himself beyond cavil a great genius of the orchestra. He built up magnificent effects, worked up great climaxes and glossed over the patched-up parts of the score, making even the uninspired interludes in Boito's work seem inspired. The prologue was as much a triumph for Mr. Polacco as for Mr. Chaliapin. All this in a production prepared in the course of a week.

The Broken scene was without doubt the most effective scene ever mounted by the Chicago company. In this episode the unapproachable greatness of Chaliapin was most manifest. His personality was so dominating that it drew from chorus and ballet an effort which lifted the whole ensemble as far above the ordinary scenes in grand opera as grand opera itself is above the music of the dance halls.

Edith Mason was the *Margherita*. She too, inspired by the performance, gave a beautiful vocal display. Angelo Minghetti's light, sweet tenor admirably suited the rôle of *Faust*. Grace Holst achieved success as *Helen of Troy*, singing with lyric beauty. Irene Pavloska did some beautiful work in the small rôle of *Pantalès*.

Muzio as "Tosca"

The Saturday night audience heard a memorable performance of *Tosca* by Claudia Muzio. As great an actress as she is a singer, Miss Muzio gave a living, vivid portrayal of the rôle that carried conviction by its sincerity. Miss Muzio's

voice was an expressive instrument. The "Vissi d'arte" aria in the second act, which with so many *Toscas* is the climax of the opera, was to Miss Muzio merely an incident in the scheme of the work.

With her in the cast were Giulio Crimi and Vittorio Trevisan, who sang the rôles of *Mario Cavaradossi* and the *Sacristan*, respectively, as in the previous performance and Georges Baklanoff, whose *Scarpia* was heard at this performance for the first time this season. It was a cavalier *Scarpia*, with enough craftiness and brutality to make him a sinister figure. Hector Panizza, the conductor, added one more success to his list.

Galli-Curci in "Butterfly"

Amelita Galli-Curci's appearance as *Cio Cio San* in "Madama Butterfly" on Thursday evening drew a full house. The audience missed the thrill that this artist's singing gives in rôles where musical embroidery is possible. Mme. Galli-Curci is at her best when she has a world of trills and runs and bravura passages with which to delight her audience by the flexibility and crystalline loveliness of her voice. The rôle of *Cio Cio San* did not seem to suit her, and the audience was therefore lukewarm. The balance of the cast was as before: Giulio Crimi as *Pinkerton*, Giacomo Rimini as *Sharpless* and Irene Pavloska as *Suzuki*. Hector Panizza conducted with his usual high artistry.

"The Valkyrie," in German, was repeated on Monday night with the same cast as before: Cyrena Van Gordon as *Brünnhilde*, Grace Holst as *Sieglinde*, Forrest Lamont as *Siegfried*, Georges Baklanoff as *Wotan* and Ivan Steschenko as *Hunding*. Mr. Polacco conducted.

"Aida" was given its fourth performance on Wednesday and the theater was again sold out on the basis of the popular successes made by Claudia Muzio and Charles Marshall in the rôles of *Aida* and *Rodame* at previous performances. The other parts were taken, as before, by Ina Bourskaya, Cesare Formichi, Virgilio Lazzari and Edouard Cotreuil. The baton was in Mr. Panizza's hands.

The repetition of "Trovatore" this afternoon brought Cyrena Van Gordon in the rôle of *Azucena*, instead of Louise Homer, who sang in the previous performances. It is the misfortune of the contralto that she is usually cast in the rôle of an old woman, but there was nothing old-womanish about Miss Van Gordon's voice. It was fresh and glorious with the beauty of youth; yet she plumbed the depths of tragic despair with it and gave a performance of high excellence. The balance of the cast was as before: Rosa Raisa as *Leonora*, Giulio Crimi as *Manrico*, Giacomo Rimini as the *Count di Luna* and Virgilio Lazzari as *Ferrando*. Mr. Polacco was in charge.

"Cavalleria Rusticana" was repeated this evening with the same cast as before: Mary McCormic, Forrest Lamont, Désiré Deffère and Irene Pavloska. Mr. Lamont also sang, for the first time this season, the rôle of *Canio* in "Pagliacci," acquitting himself finely and drawing a well-earned meed of applause and several curtain calls after the arioso. The rest of the "Pagliacci" cast was as before: Claudia Muzio, Cesare Formichi, Lodo-vico Oliviero and Désiré Deffère. Pietro Cimini conducted.

College Glee Clubs of Middle West to Compete in Chicago

CHICAGO, Dec. 23.—Twelve college and university glee clubs will meet in Orchestra Hall on Feb. 9 in a competitive concert, the first affair of the kind ever held here. Chicago representatives of the colleges of the Middle West have organized the Intercollegiate Glee Clubs for the purpose of holding a competition every year. The clubs which will take part in the initial concert will represent the following institutions: Armour Institute, Beloit College, University of Chicago, Grinnell College, University of

Illinois, University of Iowa, James Millikin University, Lake Forest College, Northwestern University, Purdue University, Wabash College and the University of Wisconsin. Each institution will send twenty-four men for the contest, and only undergraduate students will be permitted to take part. A prize will be awarded the winning club.

SYMPHONY IN FRENCH MUSIC

Alfred Cortot as Soloist Enhances Interest of Stock's Program

CHICAGO, Dec. 23.—A program of French music was given by the Chicago Symphony at its concerts on Friday afternoon and Saturday evening, with the French pianist, Alfred Cortot, as soloist.

The concert began with "Feuilles de Voyage" by Florent Schmitt, performed for the first time at these concerts. This composition was written before the war and, while it is melodious in parts, with ultra-modern harmonies, it does not seem the product of a composer who has reached maturity.

Mr. Cortot's playing of Saint-Saëns' Concerto No. 5, in F, had all the elements of greatness. Under his magic fingers this concerto seemed an inspired, living thing of shifting moods and colors. In the latter half of the program he played César Franck's Symphonic Variations with musical intelligence and poetic fancy, combined with a bigness of manner and virility of tone that had exceptional beauty and variety. Mr. Stock furnished an excellent orchestral background for both numbers.

César Franck's Symphony in D Minor was played with brilliant finish and beautiful tonal shadings that brought out its power and imagination.

Critics to Judge Prize Contest

CHICAGO, Dec. 26.—The music critics of the six daily newspapers of this city will be among the judges in the symphony competition of Balaban & Katz, owners of the Chicago Theater, it is announced. A first prize of \$1,000 will be given for the best orchestral composition of between fifteen and twenty minutes' duration, written by an American composer. The judges will be Richard Hageman, associate musical director of the Chicago Civic Opera Company; Nathaniel Finston, conductor of the Chicago Theater Orchestra; Farnsworth Wright, of the *Herald and Examiner*; Edward Moore, of the *Chicago Tribune*; Maurice Rosenfeld, of the *Daily News*; Eugene Stinson, of the *Evening Journal*; Herman Devries, of the *Evening American*; Karleton Hackett, of the *Evening Post* and some Chicago composer not yet selected. Awards will be made in March or April.

Mendelssohn Club Gives Concert

CHICAGO, Dec. 23.—The Mendelssohn Club, conducted by Harrison Wild, gave a concert in Orchestra Hall on Thursday evening. The numbers chosen showed the chorus to the best possible advantage. The tone quality was rich and solid and the attack was clean and certain, reflecting careful training and supervision. Arthur Kraft, tenor, was the soloist of the evening.

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"TEMPLE DANCER" REPEATED

Second Performance of Hugo's Opera Much Better Than First

CHICAGO, Dec. 23.—The second performance of Hugo's "Temple Dancer," given at the Playhouse under the auspices of the Opera in Our Language Foundation and the David Bispham Memorial Fund, was a noticeable improvement over the first performance, the main fault being an orchestra of insufficient size to give an adequate idea of the music.

Hugo's opera seems rich in orchestral color, but an orchestra of seven or eight pieces is hardly big enough to show much variety or contrast, especially when the score seems to demand an orchestra of much larger size.

In other respects the performance moved at a swifter pace and with much more certainty than at the preceding production, due no doubt to further rehearsing on the part of the chorus and ballet and the introduction of new principals who projected the meaning of the composer with better understanding and clearer enunciation than the cast in the first performance.

Peggy Center Anderson did some excellent singing as the Temple Dancer. Her voice seemed small, but it is of beautiful quality. She has good stage presence and made the rôle convincing. Floyd Jones, tenor, and Mark Love, bass, proved competent as the slave and the priest, respectively.

The chorus again did fine work, singing with smoothness and finish, and the ballet led by Bertha Ochsner was a delight to the eye.

Muzio to Sing in Paris

CHICAGO, Dec. 23.—Claudia Muzio, whose reception by the Chicago public has made local operatic history this season, will sing two guest performances as *Aida* at the Opéra in Paris after the close of the Chicago season. On March 1 she will begin a series of twelve guest performances in Monte Carlo, appearing in "Tosca," "Aida," "Pagliacci" and "Monna Vanna." She is engaged for twenty performances next summer at the Teatro Colon in Buenos Aires, after which she will go to the Municipal Theater in Rio de Janeiro for fifteen performances.

Floyd Jones Back from Concert Tour

CHICAGO, Dec. 23.—Floyd Jones, tenor, made a short concert tour in the Southwest during the latter part of November and the first week of December. On his return to Chicago he was engaged by McVicker's Theater during the week of Dec. 10 to sing the music of the *Duke* in the Quartet from "Rigoletto." He also gave two concerts at the Harvard Hotel on Dec. 15 and 22.

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Musical Supremacy of the West

SUNDAY RECITALS DRAW BIG CROWDS

Rudolph Ganz and Walter Spry Give Piano Concerts and Isa Kremer Sings

CHICAGO, Dec. 23.—Two pianists and a balladist appeared in recitals on Sunday afternoon. Rudolph Ganz, conductor of the St. Louis Symphony, gave a piano recital in the Studebaker Theater; Walter Spry, local pianist, appeared at the Playhouse, and Isa Kremer gave her second recital within a month in Orchestra Hall.

Mr. Ganz chose a well-contrasted program for his annual Chicago recital, giving equal importance to the moderns and the classics. There was imagination and poetic insight in his interpretation of Beethoven's so-called "Moonlight Sonata," a contrasting of colors that had brilliance and sparkle. Schumann's "Symphonic Etudes," a Rachmaninoff sonata, numbers by Debussy, Blanchet and other moderns, showed a thorough grasp of the requirements of all schools. The Debussy number was an entrancing tone poem of grace and delicacy. Mr. Ganz has evidently not permitted his duties as conductor to interfere with his piano work, as he has never played with greater authority and assurance than in this recital.

Mr. Spry played the Bach-Tausig Toccata and Fugue in D Minor, Beethoven's Andante Favori in F Major, and compositions by Liszt and Mendelssohn. There were dignity and sincerity in his playing, warmth of tone and a due appreciation of musical values.

A crowded house greeted Miss Kremer in her second recital in Orchestra Hall and her interpretations of the folk songs of many countries were acclaimed tumultuously by an audience which vainly endeavored to make her repeat most of her numbers and add several new ones. She graciously acceded to some of the demands, to the delight of her hearers. Miss Kremer's second recital deepened further the impression she had already made of artistic sincerity and skill.

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TO GIVE MASTER COURSES

Musical College Engages Well-known Teachers for Summer Term

CHICAGO, Dec. 23.—The Chicago Musical College to-day announced its teaching staff and curriculum for the summer term, which will begin on June 23 and end on Aug. 4.

Following the plan of previous seasons, several teachers of note in their specialties have been enrolled from outside the regular college staff to give instruction in the master courses during the summer. The teachers in the master school will be Oscar Saenger, Herbert Witherspoon, Florence Hinkle, Richard Hageman, Percy Rector Stephens, in the vocal department; Xaver Scharwenka, in the piano department, and Leopold Auer, in the violin department.

Many other noted teachers in the regular courses will teach in the summer course. These include Felix Borowski, president of the College, teacher of composition; Edoardo Sacerdote, Dr. Fery Lulek and Burton Thatcher, in the vocal department; Edward Collins and Moissaye Boguslawski, in the piano department; Leon Sametini and Max Fischel, in the violin department; Jaroslav Gons, in the cello department; Clarence Eddy and C. Gordon Wedertz, in the organ department, and Walton Pyre, in the dramatic art department.

The Chicago Musical College, founded in 1867, is under the guidance of Felix Borowski, president; Dr. E. Ziegfeld, president emeritus; Carl D. Kinsey,

treasurer and manager. It has played a large part in the musical development of Chicago and attracts each year students from all parts of the civilized world.

Opera Receipts Increase

CHICAGO, Dec. 23.—Opera under the system of civic subscription, by which 2200 persons and firms have guaranteed the expenses of the Chicago Civic Opera Company for five years, has shown solid financial results, according to a statement issued by the company. Not only was the subscription sale more than \$82,000 better than in the best previous year, but each week's receipts have been thousands of dollars ahead of the receipts for the corresponding week in any previous year. The business of the present week exceeds by \$22,517 that of the corresponding week last season, the management announces.

Ashtabula to Hear Ethel Jones Again

CHICAGO, Dec. 23.—Ethel Jones, whose recent New York recital was reviewed in MUSICAL AMERICA, was heard in a private musicale in Washington, D. C., on Nov. 18 and was the guest at a week-end house party. On Nov. 24 she gave a song recital in Ashtabula, Ohio. The audience so much enjoyed "The Piper of Love," by Molly Carew, as to demand its repetition. Among the four encores which the singer had to add to her program "The False Prophet," by John Prindle Scott, found particular favor. Miss Jones was re-engaged for a recital in Ashtabula next season.

SOLOISTS ASSIST MILWAUKEE CHOIR

Rachmaninoff in Recital— Operetta and Organ Recital Given

By C. O. Skinrood

MILWAUKEE, Dec. 23.—The A Cappella Club, under the leadership of William Boeppler, and with a larger chorus than usual, gave an interesting program before a large audience recently. Refinement and vigor of method marked the performances of the seventeenth-century "Adoramus te Christe" by Giuseppe Corsi, and numbers by Franck, Bortniansky, Grell and Rubinstein. Mr. Boeppler was a skillful conductor. Arthur Van Eweyk, bass, was soloist, singing the aria "Honor and Arms" from "Samson," and songs by Bach, Dvorak, Hugo Kaun and Wilhelm Berger. Helen Szeszkiewicz, a soprano of seventeen, revealed a fresh voice in the solo in Mendelssohn's "O for the Wings of a Dove" and a Neidlinger Serenade. Herman Nott gave evidence of musicianship in organ numbers. Mrs. Winogene Kirchner and Erna Villmow were efficient accompanists.

Sergei Rachmaninoff played here again for a capacity audience, under the direction of Marion Andrews. His

program was both melodious and distinguished by virtuosity, and the audience responded with cordiality. His numbers included Hedtner's Improvisation, Weber's "Rondo Brilliant," a Chopin Sonata, Moszkowski's "La Jongleuse," Liszt's Etude in A Flat, and the "Blue Danube" Waltz of Schulz-Evler.

Luders' "Prince of Pilsen," led by Beecher Burton, was given by fifty performers, comprising the Badger Opera Company, recently. Carl Huebl, Arthur St. John Wilberforce, Seward D. Morgan, Frank Eggert and Beecher Burton were among the participants. The company will probably present other operas under the leadership of Mr. Burton in the near future.

Earl Morgan, organist, has opened a series of monthly recitals at St. Paul's Episcopal Church, on the third Sunday of each month. His latest recital was devoted principally to Christmas numbers.

The MacDowell Club gave a Chamber Music program at the Athenaeum with Pearl Brice, Edith Persson, Genevieve Pierce-Dietrich, Mildred Kruegerand, Mrs. Mark Place, violinists; Mrs. Winogene Kirchner, pianist; Elizabeth Hammond-Shepard, cellist; Marie Schrupp and Mrs. H. J. Collins, viola players, and Eleanor Knowles, bass, as participants.

MANSFIELD, OHIO

Dec. 23.—At a recent meeting of the Mansfield Musical Club it was voted to change the name of the organization to the Civic Music League of Mansfield. This action was deemed expedient because of the increased interest in the club's work, its marked growth and its recognition as a civic body by the Chamber of Commerce. Sponsored by the League, Maurice Dumesnil, French pianist, gave a delightful recital in the First Congregational Church, and immediately won the favor of his audience. His program was an exacting one, and was played with authority and charm.

FLORENCE MACDONALD.

OTTUMWA, IOWA

Dec. 23.—The Ottumwa Oratorio Society, under the leadership of Cleve Carson, sang "The Messiah" before a large audience on Dec. 15. The assisting artists were Elsa Kressman of Chicago, soprano; Mrs. Genevieve Wheat Ball of Des Moines, contralto; Holmes Cowper of Des Moines, tenor, and Gustaf Holmquist of Chicago, bass. Mrs. Frank P. Hofmann and Mrs. J. C. Sterns were the accompanists.

RUSSIANS FOR CHICAGO

Chaliapin and Other Guest Artists May Appear

CHICAGO, Dec. 23.—S. Hurok, manager, who came to Chicago with Feodor Chaliapin, is completing arrangements for the appearance of the Russian Opera Company in February. If plans contemplated at present are successful, the Russians will be housed in the Auditorium for a five-weeks' stay, and the appearance of notable guest artists will further enhance interest in their visit.

It is rumored that Chaliapin may be engaged for several appearances, and if this be the case Chicago will have an opportunity to hear him in "Boris Godunoff" and other operas. Ina Bourskaya will probably be a guest artist. It is also rumored that negotiations are pending with Rosa Raisa for several special performances, which should further strengthen the company.

There are possibilities that the tenor section, the weakest spot in the organization last spring, will be built up, but no names have so far been mentioned.

A report published here states that Mr. Hurok has under way a project to form a big musical organization wherein opera stars will appear with Anna Pavlova and her dancers. No details are published, as negotiations have not been completed. "I cannot tell now whether I shall be able to get it under way for this season," Mr. Hurok is reported as saying, "but I believe I am able to promise it for next season."

SEDALIA, MO.

DEC. 23.—At a recent noon-day luncheon of the Kiwanis Club, Mrs. Roy W. Estle Rucker, pianist, was heard in solos and also accompanied the singing of the Kiwanis songs. The Club's new quartet, heard for the first time, includes: W. M. Johns, Edward Burger, Dr. C. H. Weaver and Clarence Brill. "Concerted Music" was the subject presented by the Helen G. Steele Music Club at the Elks' Club at a recent meeting. Harriett Gold was chairman, and Mrs. E. F. Yancey, president of the club, was the vocal soloist. The program consisted of piano duets and quartets and music by the Kuhn Sisters' string trio. On account of illness, Edith Rhett of Kansas City, was unable to furnish the Helen G. Steele Music Club's complimentary entertainment Friday night for its Artists' Course patrons. She sent however, a capable substitute in Helen Council, who has been associated with her in her work for several years, and who gave an interesting talk on "Music Appreciation." This was the first of a series of complimentary programs to be given under the auspices of the music club. The second will be furnished by Miss Rhett during February.

LOUISE DONNELLY.

BLOOMINGTON, ILL.

Dec. 23.—The Philharmonic Society gave a fine performance of Haydn's "Creation" at the High School Auditorium on Dec. 14. The concert was particularly interesting because the soloists, Fern Patton and Harold Dale Saurer, are local artists. Both sang with ease and excellent diction. Arthur Boardman of Chicago, sang the tenor rôle. A local orchestra of twenty-two musicians played the work skillfully. It was Arthur Westbrook's debut as conductor. This musician has entered into the musical life of the city with much vigor, conducting two glee clubs and a church choir, apart from his regular college work and private teaching. The pianists were Mrs. James Reeder and Vera Pearl Kemp. The chorus numbered about 135. Dr. John S. Reece is president of the club.

CLARK E. STEWART.

WOOSTER, OHIO

Dec. 23.—Homer Edward Crain, violinist, and Mrs. Irene Sadler Crain, pianist, both of the Wooster College Conservatory, gave two groups of solos on a program which was broadcast from the Union Trust Radio Station at Cleveland on Dec. 11. The MacDowell Club gave its annual Christmas program in the Methodist Episcopal Church on Dec. 13. The club has more than doubled its membership in the course of the year. Mrs. Irene Sadler Crain is the president.

USE OMAHA LIBRARY FOR CONCERT SERIES

Moiseiwitsch Gives Recital— Dicie Howell Soloist with Chorus

By Edith L. Wagoner

OMAHA, NEB., Dec. 22.—Music formed a part of the recent ceremony of presentation, when a portrait of Neihardt, Nebraska poet, was installed in the Public Library. The occasion marked the inauguration of a series of Sunday afternoon concerts at the library. Robert Cuscaden led a string quintet, the other members of which were Ragnal Olsen, second violin; Will Hetherington, viola, Ernest Kopecky, cello, and Charles Moon, double-bass, in an interesting program.

Benno Moiseiwitsch, pianist, was presented in recital by the Tuesday Musical Club at the Brandeis Theater before a large audience, recently. Particularly notable was his performance of Beethoven's "Waldstein" Sonata and a Toccata by Ravel.

Dicie Howell, soprano, was the soloist at the recent concert given by the Y. M. C. A. Chorus, George W. Campbell, conductor. The soprano won applause in the aria "Depuis le Jour" from "Louise" and a group of songs. The chorus sang in well-balanced style. Granville English was at the piano for the soloist, and Leila Turner was accompanist for the chorus.

A concert by the combined choirs of Trinity Episcopal Cathedral, under Ben Stanley's leadership, and the First Presbyterian Church, of which Louise Jansen Wylie is director, and Louise Shaddock Zabriskie, organist, was given at the latter church. The event was under the auspices of the local chapter of the American Guild of Organists.

The City Concert Club presented the quartet of the First Presbyterian Church in a program at the city auditorium. The organization is made up of Miss Wylie, soprano; Mrs. Verna Miller, contralto; Lawrence Dodds, tenor, and A. L. Hobbs, bass. A string quartet, the members of which are Eloise West McNichols, Madge West Sutphin, Vivian West and Belle West, was also heard in the program.

The Monday Musical Club presented in an interesting program Margaret Spalding Sturgis, Bertha Coffey Assmann, Grace Leidy Burger and Flora Sears Nelson, local artists. A string quartet composed of Mrs. Ernest Reese, Mrs. Martin Donlon, Elsie Reese and Freida Paulstein, played chamber music works.

A Christmas program, given under the auspices of the Y. W. C. A., recently included the singing of a cantata, "The Angel Star," by the double quartet of the Benson Women's Club under the leadership of Mrs. Gilbert Brown. Mrs. M. J. Hedling was at the piano.

Margaret Beekman, director of the Children's Theater, presented the following local artists at a Burgess-Nash noon musicale: Emily Cleve and Miss Zabriskie, violinists; Adelyn Wood, pianist, and Dorothy Steinbaugh, soprano.

WALLA WALLA, WASH.

Dec. 23.—The Whitman College Girls' Glee Club will visit Milton, Freewater, Pullman and Moscow in the spring, it is announced by the manager of the organization, Elizabeth Jones. The club, of which Rowena Ludwige is conductor, has begun rehearsals of its spring programs. In the weekly recital at Whitman Conservatory, on Dec. 5, numbers by Grieg, Gounod, Cadman and other composers, were given by Bertha MacDougall, Vina Conley, Esther Braun, Eula Hobbs and Emily Shotwell, voice; Margaret Allen and Dorothy Wentsh, piano; Alice Harder, violin, and Helen Carstenson, cello.

ROSE LIEBERAND.

SALEM, ORE.

Dec. 23.—"Yanki San," an operetta composed by Miss Spaulding, formerly an instructor at Willamette University,

to a libretto by Minna Harding, head of the public speaking and dramatic department of that institution, was performed in Waller Hall Chapel recently by University students under the baton of Miss Harding. Mildred Strevey appeared in the principal rôle, and the cast also included. Pauline Remington, Zella Mulky, Ethelyn Yerex, Elaine Oberg, Mary Wells, Mildred Stevens, Ruth Hill, Martha Mallory, Ruby Rosen Krantz, Irma Boughey, Francis Purdy, Virgil Anderson, Roy Skeen, Si Neher, Eliot Curry and Lloyd Waltz.

IRENE CAMPBELL.

TEXAS HARPISTS ORGANIZE

Branch of National Association Started in San Antonio—Ukrainians Greeted

SAN ANTONIO, TEX., Dec. 23.—A Texas chapter of the National Association of Harpists was formed Dec. 2 by Annie Louise David of New York at the home of Mrs. C. C. Cresson, known professionally as Mary Jordan. Officers elected were: Maudetta Martin Joseph, president; Mme. Antonia Della Fonte-Howe, vice-president; Earl C. Diggins, secretary-treasurer. St. Mary's Academy of Austin was represented by Ila Mae Nethery. Eleanor Collier was appointed delegate to the convention of the National Association to be held at Providence, R. I. Annie Louise David was elected honorary president and Mary Jordan was enrolled as an associate member.

The Ukrainian National Chorus appeared at the Grand Theater Dec. 9, under the local management of M. Augusta Rowley and made an impression of the marvelous training of Alexander Koshetz, conductor. Nina Koshetz as soloist had a cordial reception.

A new organization is the Post Office Band, comprising fifty instruments played by clerks and letter-carriers under the baton of J. L. Meyers. Postmaster P. G. Lucas plays the saxophone. The band made its debut at a Labor Day picnic and later was heard at a banquet of post office employees.

GENEVIEVE M. TUCKER.

WERRENATH IN DALLAS

Baritone Acclaimed in Recital—Memory Contest Held

DALLAS, TEX., Dec. 23.—Reinald Werrenath was the artist presented by the MacDonald-Mason Management on Dec. 6 at the City Temple. Mr. Werrenath was heard by a large audience and was vigorously applauded. Harry Spier attracted much attention by his accompaniments.

The fourth annual music memory contest was held in the Coliseum on Dec. 8 before a capacity audience. There were 290 contestants from twenty-nine schools and fifteen teams made perfect scores, eighteen teams making only slight mistakes. Dr. J. F. Kimball, superintendent of the city schools, presided. The program was given by the Palace Orchestra, G. Hayden Jones, accompanied by Eleanor Harper Bennett; Walter Paul Romberg, violinist, accompanied by Russell Curtis; Helen Fouts Cahoon, violinist, with Elizabeth Gay Jones at the piano, and Frank R. Fuller, cellist, accompanied by Dwight Brown. Gold buttons were presented to the winners and a cash prize to the winning schools for the purchase of records. The committee was composed of Robert N. Watkin, chairman; Sudie L. Williams, supervisor; W. C. Temple, W. F. Jacoby, Earle D. Behrends, Dr. J. F. Kimball and N. R. Crozier.

CORA E. BEHREND.

VERMILION, S. D.

Dec. 23.—Dean W. R. Colton and Marjorie E. Dudley represented the College of Music of the University of South Dakota at the convention of the South Dakota State Federation of Music Clubs held on Dec. 7 and 8 at Mitchell. On the afternoon of Dec. 7, Dean Colton addressed the Convention on the musical activities and organizations of the State University, and at the concert given on the evening of Dec. 7, he played a group of violin numbers, accompanied by Mrs. Ella C. Colton, pianist. Miss Dud-

ley appeared in the concert in the rôle of composer, also playing the accompaniments to a group of her own songs, which were sung by Mrs. Helene Koster, contralto of Vermilion. One of the songs, "My Garden," was written by Miss Dudley last summer while she was studying Composition at the American Conservatory at Fontainebleau, France. The Vermilion Music Club sent two delegates to the Convention. One of these, Mrs. Lawrence Grange, vice-president of the Club, sang two songs at the Thursday evening concert.

MARJORIE E. DUDLEY.

ARTISTS VISIT SAN DIEGO

Maier and Pattison, Dupré and Thomas Give Recitals

SAN DIEGO, CAL., Dec. 23.—Three of the best concerts of the local season were given recently. The first was the appearance of Guy Maier and Lee Pattison, pianists, at the Spreckles Theater. A more interesting program has not been given here in a long time and the artists were warmly applauded by their large audience. Their concert was one of the Amphion course.

John Charles Thomas, baritone, delighted a large audience the following evening at the same theater. Mr. Thomas is a most satisfying singer and his artistic interpretation was of a high order throughout his program. His reception was most enthusiastic. The program included a group of songs composed by Alice Barnett Price of San Diego.

Marcel Dupré, French organist, gave an attractive recital at the First Presbyterian Church on Dec. 7. His playing was at all times scholarly. The concert was an extra attraction on the regular Amphion course.

W. F. REYER.

DALLAS, TEX.

Dec. 23.—The Ukrainian National Chorus gave a concert in the Coliseum recently under the auspices of the Dallas Grand Opera Committee and local management of MacDonald-Mason. An audience of approximately fifteen hundred thoroughly enjoyed the program. Such shading, surety of attack and beauty of tone in chorus singing have seldom if ever been heard in Dallas. Alexander Koshetz proved his ability both as conductor and composer. Oda Slobodskaja, soprano, sang two groups pleasingly, receiving several recalls. She was accompanied by Nicholas Stember.

CORA E. BEHREND.

PHOENIX, ARIZ.

Dec. 23.—Marcel Dupré, French organist, gave two recitals here in St. Mary's Church on Dec. 10. The programs included many modern French works. Mr. Dupré improvised on well-known themes and played some of his own compositions. Bach's Fantasia and Fugue in G Minor was given a masterful interpretation. The recitals were under the management of Roger Lyon.

HELENA M. REDEWILL.

ANAHEIM, CAL.

Dec. 23.—A Choral Society, with Louis Dans, as conductor, has been organized in Anaheim by the local Community Service organization. At its first rehearsal addresses were made by Alexander Stewart, Pacific Coast music organizer for Community Service, and Genevra Johnstone Bishop, soprano.

LONG BEACH, CAL.—The Kading Orchestra, Ludwig George Kading, conductor, consisting of thirty-two members, the violinists all pupils of Mr. Kading, appeared in an interesting program Dec. 8. James D. Reager presented twenty pupils in a studio recital Dec. 5. One of the pupils, Virgil Robinson, who did especially good work, is totally blind. The assisting artist was Dola Daugherty. Minnie O'Neil presented eight of her younger piano pupils in recital at her studio Dec. 1, assisted by Mrs. W. L. Porterfield, contralto. The students showed considerable talent. Miss O'Neil gave the program before the Ebell Club Nov. 27, Florence Van Dyke, dramatic soprano, also appearing.

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SACRAMENTO CLUB MARKS TWENTY-NINTH MILESTONE

L. E. Behymer Eulogizes Organization in Address—Maier, Pattison and Telmanyi Heard

SACRAMENTO, CAL., Dec. 23.—The twenty-ninth anniversary of the founding of the Saturday Club was celebrated at an elaborate birthday luncheon given at Masonic Auditorium on Dec. 9. Several former presidents of the organization were guests of honor, giving interesting stories of the history and progress of the club. Among the honor guests were five active and associate charter members who have been continuously identified with the club's activities. A fine birthday cake was cut by the president, Mrs. Robert H. Hawley, and the knife used was appropriately inscribed and sent to the founder of the club, Mrs. R. I. Bentley. L. E. Behymer, impresario, who has been associated with the club for more than twenty years, made the principal address, praising the work done for music in Sacramento and throughout California by the Saturday Club. Several congratulatory telegrams were received from music leaders in other places. The Neapolitan Quartet, assisted by Mrs. B. Wallman, pianist, and Verna Mercereau of San Francisco, dancer, gave several numbers before the addresses.

A Grieg program was given by members of the club at the home of Mrs. Charles McCreary on Dec. 9. Another notable program recently given was of nineteenth century composers. Franck, Ardit, Lalo and Raff were considered.

Guy Maier and Lee Pattison were heard in a two-piano recital recently, and Mr. Maier, engaged for his second annual children's recital here, was heard by 700 children in a program of intimate story-telling and playing on Nov. 25.

Emil Telmanyi, Hungarian violinist, was presented in an enjoyable recital, which closed the Artists' Series for 1922, on Dec. 7.

The second annual Thanksgiving Musical Festival by the various associations of the city was given in Masonic Auditorium, which was filled to capacity. Several hundred musicians took part in an excellent program.

FLORINE WENZEL.

SAN ANTONIO, TEX.

Dec. 23.—A newly organized Elks' Choir of fifty voices, conducted by Clarence Magee, made its initial appearance at the annual memorial service of the Order of Elks, at Travis Park Methodist Church on Dec. 3. Mary Jordan, contralto, and Annie Louise David, harpist, were the soloists. The Elks' orchestra of twenty pieces was heard, under Otto Zoeller. Mrs. C. C. Higgins closed a series of lectures on Wagner's "Ring of the Nibelungs" with a discourse on "Götterdämmerung," at the Gunter Hotel on Dec. 5. The lectures are sponsored by the Tuesday Musical Club.

GENEVIEVE M. TUCKER.

ABERDEEN, S. D.

Dec. 23.—The Aberdeen Orpheus Club, a singing organization composed of fifteen local business and professional men, gave its seventh annual concert on the evening of Dec. 5, before an audience that completely filled the First Methodist Church. The Club, which meets weekly for rehearsal, is fortunate in having for conductor this season Clyde Matson, head of the Voice Department of the Northern Normal and Industrial School. Mr. Matson, who has a fine tenor voice, sang two groups of solos in which he was much applauded, and the Club's numbers, both light and serious, were well received. Maurene Carpenter acted as accompanist for both the Club and the soloist.

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DENVER SYMPHONY STRIDES AHEAD FAST IN FEW WEEKS

Amateur Orchestra Also Welcomed in Concert—Erika Morini Pays First Visit to City

DENVER, Dec. 22.—The Denver Civic Symphony has developed remarkably under the baton of Horace E. Tureman, a fact exemplified in its second concert on Dec. 13, when the high hopes awakened by its first public appearance about five weeks earlier were further stimulated. Subtleties of expression, greater refinement in tone quality and more effective treatment of dynamics showed how successfully Mr. Tureman is molding his forces into a cohesive ensemble.

The program included Bizet's "L'Arlesienne" Suite, Boellmann's Symphonic Variations for Cello and Orchestra, with Antoinette Frederiksen, first cellist in the orchestra, as soloist; the Prelude to "Lohengrin," Franze von Blon's "Sizilietta," the Andante from Tchaikovsky's Fifth Symphony and Mendelssohn's "Wedding March."

Mr. Tureman secured a surprisingly effective performance of both the "Lohengrin" Prelude and the Tchaikovsky excerpt. In the latter the crashing climax was developed with stirring effect. Such weaknesses as were apparent were due to the limitations of individual players, the occasional lapses from pitch in the flutes and horns being the most obvious. However, the advance made by the orchestra during its brief existence inspires confidence in Mr. Tureman's ability to bring all departments gradually up to the excellent standard already achieved in the string section. Meanwhile he is revealing his own decided growth as a conductor. The audience of considerably more than 3000 persons was enthusiastic.

The Denver Symphony Association, an amateur orchestra which has been rehearsing for about a year under the leadership of Dr. Zdenko Dworzak, gave a concert on Dec. 11. These sixty players have assembled purely for the joy of playing, and their performance proved most interesting to the friendly audience. Mendelssohn's "Italian" Symphony and Gluck's "Iphigenia in Aulis" Overture were the orchestral numbers. Dr. Dworzak, the conductor, is a practicing physician here and a cultured and enthusiastic amateur musician.

The Treble Clef Club of women's voices, conducted by Mrs. Florence Lamont, and the Orpheus Male Chorus, under R. Jefferson Hall's baton, assisted in this concert. Each organization contributed a program number under its own conductor, and both joined with the orchestra in the March from "Tann-

häuser" and Strauss' "Blue Danube" Waltz. Nellie Richards, soprano, and Dr. Clyde Englund, baritone, sang incidental solos, and Fay Israel, pianist, and Orville Wasley, organist, were accompanists.

Erika Morini made her first appearance in Denver on Dec. 12, under the Oberfelder management. The violinist's adequate technique, particularly suave cantilena and sane musicianly feeling, charmed her audience. Carl Lamson was an admirable accompanist.

J. C. WILCOX.

LONG BEACH CLUBS ACTIVE

Hackett Sings in Philharmonic Course—Symphony and Chorus Heard

LONG BEACH, CAL., Dec. 23.—Charles Hackett, tenor, was presented in recital at the Municipal Auditorium by L. D. Frey on Dec. 5 as the second number in the Philharmonic Course. The audience was large, and Mr. Hackett won his hearers at once by his sincerity of manner and fine singing in his first group. The aria, "O Paradiso," from Meyerbeer's "L'Africaine," was a triumph in dramatic delivery. The program closed with a group of modern songs. No singer has met with greater local favor than that accorded Mr. Hackett. Gordon Hampson played delightful accompaniments and also gave some acceptable piano solos.

The ninth Symphony concert and recital was given on Dec. 9, when L. D. McCoy conducted an organization of sixty musicians. The violin members were all pupils of Mr. McCoy and the two harpists pupils of A. Kastner. The ensemble work was very good and the violin solos by Billy Cook, a boy ten years old, were particularly interesting.

The Choral-Oratorio Society of Long Beach, a chorus of 110 members, Clarence E. Krinbill conductor, gave the first concert of the season on Dec. 12. Mrs. Lillian Bowles, soprano, was the soloist and the accompanists were Ivy Lake, piano; Rena Senseny, organ. Mrs. Bowles sang French and English songs and a group including the "Norwegian Echo Song," given in Jenny Lind costume. The singer was in fine voice and was well received. Gaul's cantata, "Ruth," was well sung by the chorus, and the incidental solos were given by Thelma B. Shadle, Florence Wheeler, Beatrice Van Gundy, Mrs. C. H. Gaba, Bert Kennedy, Robert Edmonds and Bedford Finney.

The Woman's Music Study Club gave a program of Handel and Bach compositions on Dec. 13.

At a recent meeting of the Music Section of the Ebell Club of Los Angeles, Pauline Farquhar, Long Beach pianist, played Grieg's Ballade, Romance in D Flat by Sibelius and "The Spinners" by

Rhené-Baton, illustrating the music of France and Norway.

A concert was given by Ingwald Wicks, violin; Mrs. Ada Potter Wiseman, soprano; Mrs. Matthis, soprano; Mrs. Wicks, accompanist, and Mrs. Kelsey, organist, on Dec. 2. Mrs. Wiseman sang old songs in colonial costume.

MRS. A. M. GRIGGS.

FLONZALEYS IN KENTUCKY

Louisville Hears Rachmaninoff in Recital—Give Club Concert

LOUISVILLE, KY., Dec. 23.—The concert given by the Flonzaley Quartet at the Auditorium of the Holy Rosary on Dec. 12 was the second of three events under the auspices of the Wednesday Morning Musical Club. The numbers played were Haydn's Quartet in D, Arnold Bax's Quartet in G and Tchaikovsky's "Andante Cantabile." Three encores were given.

Sergei Rachmaninoff was heard in the second recital of the Fine Arts series, under the management of Ona B. Talbot, at Macauley's Theater on Dec. 11. The pianist played effectively throughout a program including Chopin's Sonata, Op. 35, and the Schulz-Evler arrangement of "The Beautiful Blue Danube."

The program for the December meeting of the Wednesday Morning Musical Club was furnished by the Treble Clef Club of New Albany, a women's chorus of sixteen voices, under the leadership of Elsa Hedden. Hilda Detlinger was at the piano. The club was assisted by a string quartet and the soloist was Mrs. John Rasmussen. A large audience heard the program with pleasure.

HARVEY PEAKE.

MISSOULA, MONT.

Dec. 23.—An event of much interest was the concert given by the University Symphony, A. H. Weisberg, conductor, at University Hall on Dec. 9. Grace Gwinn, violin, and De Loss Smith, baritone, were the soloists. Both were well received, and each responded with an encore. The orchestra, now in its third year, has improved noticeably as the performance on this occasion showed. The Missoula Music Teachers' Association met at luncheon on Dec. 14. The speaker was Professor Roger Williams, of the school of dramatic art at the State University. Mr. Williams spoke on "The Relation of Music to the Drama," and his remarks were both instructive and enjoyable.

ELSA E. SWARTZ.

Texas Plans High School Competition

BELTON, TEXAS, Dec. 23.—An Inter-scholastic School meet will be held at Baylor College on April 27 and 28 next. It will be a competition open to piano and vocal students, vocal quartets, choruses and orchestras. The prizes will include one year's tuition at Baylor College. Competitors must be regularly enrolled under-graduates of a high school in the State of Texas.

Spokane Schools Give Choral Works

SPOKANE, WASH., Dec. 23.—"The Hermit of Hawaii," an operetta in two acts by Arthur W. Penn, was excellently given by students of the music department of North Central High School in the school Auditorium on Dec. 9. The work was conducted by C. Olin Rice, with a chorus of sixty voices, supported by the school orchestra of fifty pieces. Those taking prominent parts were Marjorie Peterson, Louise Clausin, Myrna Harris, Phil Roche, Kearny Walton, Harold Vogel, Dwight Snyder, Jack Carpenter and Rolin Frank. The music department of Lewis and Clark High School gave its annual concert in the Auditorium on Dec. 8. George A. Stout conducted. The first part of the program consisted of numbers by the school orchestra. The second part was devoted to Goring Thomas' Cantata "The Swan and the Skylark." The principals were Clara Jean McEachran, soprano; Florence Coardy, contralto; Charles Westlund, tenor; Lee Greer, baritone and Jane Larkin, accompanist. They were supported by a large chorus and the school orchestra. The third sonata recital of the series of six organized by Gottfried Herbst, violin, and Pauline Kimmel, piano, with Ina Wright Herbst, soprano, as assisting soloist, was given on Dec. 5. At a recent meeting of the Monday Musicales a paper on the music of Beethoven and Strauss was read by Mrs. F. R. Robertson.

MRS. V. H. BROWN.

ROANOKE HEARS HEMPEL

New School Orchestra Plays—Teachers' Association Entertained

ROANOKE, VA., Dec. 23.—Frieda Hempel was presented in the second of a series of recitals under the auspices of the Thursday Morning Music Club at the City Auditorium on Dec. 15. The assisting artists were Coenraad V. Bos, pianist, and Louis P. Fritze, flautist. The large auditorium was filled to capacity by a most enthusiastic audience, including delegations from Virginia College and Hollins College. The program presented by the soprano was a well chosen and artistic one.

The first public program by the new Lee Junior High School Orchestra, led by Charles W. Findlay, was given at the school on Dec. 8. This organization was formed last October by Cassye Young, a teacher in the institution, and includes twenty student members.

The members of the Music Teachers' Association were entertained by Mrs. Ernest G. Baldwin at her home on Albemarle Avenue. A musical program included three songs by Maude Wilson, soprano, and piano numbers by Clinton Eley, Edna Brown and Mrs. E. G. Baldwin.

A program of Christmas music was given at St. Mark's Lutheran Church by the Hollins College Choir, under the leadership of Erich Rath, head of the department of music, on Dec. 17. Interesting numbers were given by the choir of thirty voices.

GORDON H. BAKER.

University of North Carolina Music Clubs in Successful Concerts

CHAPEL HILL, N. C., Dec. 23.—The Music Clubs of the University of North Carolina have just given their home concert after an unusually successful trip through cities in the western part of the State. The clubs show a constant improvement both in their performance and in the quality of their programs. The Glee Club sang numbers by Donizetti, Beethoven, Buck and Flemming, and closed its program with a "buffoonery with music," entitled "The Flappers' Opera," written by Thomas Hamilton, the conductor. The string quartet played well in Tchaikovsky's Andante Cantabile and the orchestra under the baton of David L. Sheldon, was heard in numbers by Suppé and Sibelius.

THOMAS H. HAMILTON.

EVERGREEN, ALA.

Dec. 23.—Circle No. 1, of the Baptist Missionary Society, presented Raymond Cox, baritone-pianist, in recital at the County Court House Auditorium on Dec. 11. Mr. Cox, formerly of Gadsden, Ala., now teaching piano and voice in Brewton, Ala., was heard in numbers by Dvorak, Grieg, Brahms, Palmgren, Debussy, Russell, Brown, Logan, Niedlinger and Woodford-Finden; accompanied by his pupil, Lucile Miller. Especially well sung were "Preludium" by MacDowell and "Pale Moon" by Logan.

LONG BEACH, CAL.—Minnie O'Neil presented eight pupils in an interesting piano recital Dec. 1; the assisting soloist, Mrs. W. L. Porterfield, contralto. Louise D'Artell gave a studio recital for her pupils Dec. 6. Helen Hoffman, soprano, sang with the Long Beach Society of Theater Organists on Dec. 10.

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Pessimism Prevails in Concert Field of West and South, Declares Soprano

Florence Macbeth Finds Present Musical Situation Far from Reassuring — Some Local Managers Complain That Public Does Not Care for Good Music, but Only Wants to Be Amused; Others Think Artists' Fees Too High

FLORENCE MACBETH, coloratura soprano, has returned to New York from one of the most extensive tours of her career and reports that there is little optimism in the concert field at present. She has sung throughout the West and South, and says that, while she was everywhere greeted by capacity audiences, she could not escape a conviction that the musical situation is far from reassuring.

"One manager in a city of the Middle West," said Miss Macbeth, "told me that the public is being satiated with music. He said that there were three concert courses in his city, each bringing an attraction on an average of once a month, with the result that each was having a hard struggle because of the fact that the music-loving population was not large enough to support all three courses. A manager on the Coast blamed the high fees demanded by artists for the low state of music in his city, and offered as a remedy, the suggestion that the fees of artists should be commensurate with their drawing power. On the other hand, an energetic Texas promoter confided to me that the people of his city of 200,000 did not want good music—they wanted to be amused. He said it was necessary to 'hold up' every one who bought a ticket. Finally, I was told by a local manager on the Gulf, that we are not a musical nation. 'Here is a city of 40,000 persons,' he said, 'yet we have only movie theaters. If we bring an artist who has a reputation, we may win half a house. If we bring an unknown artist, it's good night.'



Photo by Fernand de Guedre
Florence Macbeth, Soprano

"Now are these reasons, or are they merely excuses for the prevailing condition?" continued Miss Macbeth. "Are we on the eve of a great musical development, or do we care only for amusement? If we are not a musical nation, what must we do to develop our appreciation? In my opinion, we are just coming to a realization of what music really is—how essential it is to us individually, and as a nation. The artist who has seen the enthusiasm of the boys and girls for their school orchestras and glee clubs, has sung to them some classic song and felt their response to the sheer beauty of music, or has seen them selling tickets that their town may have its first concert, must know that the musical future of the country lies with the youth of today—the musicians, artists and music-lovers of tomorrow."

Miss Macbeth declares that if the young people are surrounded with good music, are taught to understand it and appreciate it, the local manager will soon find that the music-loving public is large enough to "go 'round," and that there will be such a standard of judgment that merit will be demanded rather than a name.

E. W.

PHILADELPHIANS PLAY BACH

Program Includes Stokowski's Scoring of Passacaglia—Thibaud Soloist

PHILADELPHIA, Dec. 25.—Some compensation for the lull in musical activities during the week before Christmas was made by Leopold Stokowski in the concerts given by the Philadelphia Orchestra in the Academy of Music on Friday afternoon and Saturday. The players gave a poetic interpretation of the "Shepherds' Music" from Bach's "Christmas Oratorio," the same com-

poser's Violin Concerto in G Minor with the masterly and assured Jacques Thibaud as the soloist, and the majestic Passacaglia in C Minor, scored for full orchestra by the conductor. Mr. Thibaud also played the familiar but still charming "Symphonie Espagnole," by Lalo, and Mr. Stokowski brought the concerts to a spirited close with excerpts from the last act of "Walküre."

H. T. CRAVEN.

OKMULGEE, OKLA.

Dec. 23.—Okmulgee, in line with its progressive methods of instruction as outlined by the Public School System, has just concluded its initial Music Memory Contest. This contest was given under the direction of Gene Sams, supervisor of music in the ward schools, and Ben Weaver, director of music in the high school. Much interest was added through the use of the local radio station which broadcasted ten of the contest numbers on Wednesday of each week. This novel

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method of instruction not only afforded the children entertainment but aroused the interest of parents as well. The contest closed with a concert at the Methodist Church, South, by the music faculty of the Okmulgee public schools, including Mr. Hantula, violinist; Miss Sams, soprano, and Mr. Weaver, baritone.

ALAN DWAN.

WALLA WALLA HEARS TWO POPULAR OPERAS

American Light Opera Company, Clubs and Orchestra in Week of Musical Activities

WALLA WALLA, WASH., Dec. 23.—The American Light Opera Company gave two fine performances of popular light operas at the Keylor Grand Theater last week. The first was the "Bohemian Girl." Theo Pennington, soprano; Carl Bundschau, baritone, and Harry Pfiel, tenor, sang the ever-popular melodies delightfully. Edward Andrews and George P. Olsen in the comedy rôles were equally successful. The minor parts were in capable hands, and the chorus sang with fine quality and volume. "Martha" was sung on the second night by the same cast, with the addition of Paula Ayres, contralto.

The Thursday Morning Music Club gave an enjoyable program at the residence of Mrs. George H. Sutherland on Friday afternoon, Dec. 15. Part songs were sung, conducted by Edmon Morris, and a cantata, "The Sea Fairies," in which the solo parts were sung by Mrs. Frank Brotherton and Mrs. Frank B. Thompson. Mrs. Louis C. Sutherland gave three Christmas carols.

The choir of the Congregational Church gave a program in Memorial Hall last week in which the following singers took part: Elizabeth Wilcox, C. Walker, Sybil Tallon, Elizabeth McLean, Mrs. L. Greenwood, Alberta Raymond, Helen Carstenson, Mary Penrose, Marion MacLaren, Beatrice Grove, Bryan Stack, Carl Heritage, Guy Turner, Hubert Beard, B. Tack, L. Greenwood and Grova Cookerly. Elsa Miller was at the organ.

The Symphony Club Orchestra held a rehearsal in the City Hall, under the baton of Mr. Herbst of Spokane. The club has arranged to give the children of the grade schools an opportunity to hear phonograph records of the music to be played at the January concert.

ROSE LEIBBRAND.

ATHENS, GA.

Dec. 23.—Francis Macmillen, violinist, was heard in a delightful program at Lucy Cobb Institute recently before an appreciative audience. Hu Rid Out was the accompanist. The New York String Quartet gave its first concert here on Dec. 13, including on its program an "Irish Melody," arranged by Frank Bridge. Louise Rostand, mezzo-soprano, director of the voice department of the Institute, was heard recently in a recital which included Spanish folk-songs excellently sung. Frances Bond was at the piano.

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SEIDEL OPENS BERKELEY SERIES WITH A RECITAL

San Francisco Symphony Begins Course for School Children—Russian Soprano Heard

BERKELEY, CAL., Dec. 23.—Toscha Seidel opened the Berkeley Musical Association's thirteenth season with a recital in Harmon Gymnasium. A large audience greeted the violinist, whose program included the Saint-Saëns B Minor Concerto. Francesco Longo was an efficient accompanist.

Mme. Ellena Manakin, coloratura soprano, late of the Imperial Opera at Petrograd, gave a charming recital in Wheeler Hall, in November. William Dehe, cellist, and Antonio de Grassi, violinist, were her assistants. Mrs. George Richardson played the accompaniments.

Marie Partridge Price, soprano, and Zelma Stites McDonough, danseuse, gave a joint program in the Twentieth Century Club House and were well received by a large audience.

The Cora Williams Institute presented Glenn Woods, of the Oakland schools, in his interesting and highly instructive lecture "The American Boy in Music." Mrs. Glenn Woods, soprano, was the assisting artist.

Mary Carr Moore gave a program of original compositions, with the following assistants: Mrs. Wilda Wilson Church, dramatic reader; Mrs. John Edwards, soprano; Emil Hahl, viola player, and Orley See, violinist. Solos for the voice and each instrument formed the first part. Mrs. Moore's fine setting of Browning's "Saul" constituted the second part. Mrs. Church, with violin, viola, and piano accompaniment, gave it a dignified, spiritual reading.

The series of popular concerts at the High School Auditorium, continue. The Berkeley String Quartet, Antonio de Grassi, Willem Dehe, Pietro Brescia, and Robert Rourke, with assisting soloists, is the important event at each fortnightly program. Elizabeth Simpson, pianist, and Lawrence Strauss, tenor, are two excellent musicians who have appeared at these concerts. Educational lectures precede each program.

A new concert course in the College city was opened on Dec. 11, when William Edwin Chamberlain presented the San Francisco Symphony before an audience of school children. Coming as the opening number of the twelfth season, this concert will be followed by three others, each possessing a striking educational feature. On the day of the opening concert about 2500 crowded Harmon Gymnasium. Liadoff's "Music Box" had to be repeated. Mr. Chamberlain has stood ready to meet any deficit that may occur, and the admission has never exceeded twenty cents for each child. The public schools, the Board of Education, the Chamber of Commerce, and the University combine in sponsoring the series.

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PITTSBURGH HEARS LOCAL MUSICIANS

Churches, Clubs and Choruses Present Many Programs of Interest

By Richard Kountz

PITTSBURGH, Dec. 23.—The dearth of concerts by outside artists has been amply made up for by unusual activity on the part of local clubs and church societies. The outstanding feature of the week was the presentation of Gaul's "The Holy City" by the East End Christian Church chorus and orchestra under the leadership of T. Earl Yearsley on Dec. 20. The soloists were: Eda B. McDowell, soprano; Hilma Sutter, contralto; Neil Mowry, tenor, and George C. Wahl, baritone. Margaret Stoerkel was organist. Mr. Yearsley's reading of the work was highly intelligent although rather too restrained. Maunders' "Bethlehem" was given an interesting performance at Christ Methodist Episcopal Church on Dec. 17, with Catherine N. Leech, soprano; Blanchard C. Wiester, tenor, and Reese R. Reese, baritone, as soloists. On Dec. 17, at Shady Side Presbyterian Church Jean de Backer, violinist, appeared as soloist with Chauncey Parsons, tenor, in a special program. Earl Mitchell gave a short organ recital. The Sixth Presbyterian quartet assisted by the Amphion Chorus and Mrs. Howard Noble, violinist, gave "The Messiah" on Dec. 17, under the direction T. Carl Whitmer.

The combined choruses of the Tuesday Musical Club and the Cecilia Choir presented an unusually picturesque Christmas program with special costumes and scenery and appropriate folk-dancing on Dec. 9, at Memorial Hall. The dancing was in charge of Carl Heinrich and the soloists were: William G. Knottman, Margaret A. Fingal and Mrs. William A. Weldin. Elsie Breeze was accompanist.

The Y. W. C. A. Choral Club appeared in a Christmas program on Dec. 19, at the Central Y. W. C. A. house, under the baton of Myrtle Jane McAtteer. The soloists were Helen Himes and James P. Johnston.

The Fiske University singers of Nashville Tenn., entertained a large audience with plantation melodies and negro spirituals at the Alvin theater on Dec. 17.

Mrs. Eggers Furniss, Margaret Fingal and Marion Engle were soloists at the Business Women's Club under the auspices of the Pittsburgh Literary and Musical Club on Dec. 18. Mrs. Lawrence Hunter was accompanist. The soloists at the Carnegie Monday Club on Dec. 18

were Mrs. W. H. Davidson and Mrs. Edward Mackasek. The Women's Club of Oakland enjoyed a program by Anne Zimet, Rosemary Vollmer, Elizabeth Webb, Florence Gray, Dorothy Baltz, Mrs. Adeline Merrill Biddle and Charles Reilly on Dec. 17. Special music for The Tourists was given by Helen Farrell and Ethel Coate Park on Dec. 18. Mrs. Arthur B. Siviter and Mrs. Will Earhart, wife of Dr. Will Earhart, director of public school music, sang at the Chatham Hotel on Dec. 20 at a meeting of the Current Events Club. Gertrude Sykes King and Mabel King were soloists and guests of honor at the College Club dinner on Dec. 16.

A special ensemble of forty solo voices sang portions of "The Messiah" at the First Presbyterian Church, Wilkinsburg, on Dec. 17. The soloists were: Marie Shaner, soprano; Mrs. LaVigne

McCrady, contralto; Arthur C. Stott, tenor, and Wilson McCalmont, baritone. Alvin Adams was accompanist and Lyman Almy Perkins conductor.

The Kiwanis Club presented Mrs. Davis Murdoch, soprano, and Reese R. Reese, baritone, in a charity concert in the English room of the Fort Pitt Hotel on Dec. 21. William C. Reger was accompanist.

The Western Pennsylvania chapter of the American Guild of Organists held a banquet at the Seventh Avenue Hotel on Dec. 19.

The customary free organ recitals were given on Dec. 16 and 17, by Dr. Charles Heinrich at Carnegie Music Hall, and on Dec. 17 by Caspar P. Koch at Carnegie Music Hall, North Side. The soloist at the North Side recital was Jane Caldwell Harrold, soprano, accompanied by Edna G. Mars.

NIAGARA FALLS ACTIVE

Music Society Sponsors Christmas Program—Buffalo Pianist Heard

NIAGARA FALLS, N. Y., Dec. 23.—The fourth in a series of concerts by the Music Society of Niagara Falls was given in Howard Hall on Dec. 19. A quartet composed of Florence Wescott and Katherine Parke Lewis, violins; Frances Park Lewis, viola, and Dorothea Park Lewis, 'cello, played Haydn's Quartet in F, two Russian Chorales, and an arrangement of Grainger's "Molly on the Shore."

The Women's Chorus, under the leadership of Mary Chappel Fisher, sang two carols by Holst. The Men's Chorus, led by F. A. Lidbury, sang carols by Praetorius and Neander, and a modern work by Bax. A mixed chorus, also under Mr. Lidbury, gave other numbers. Mrs. Roy Fowler and Mrs. F. Austin Lidbury alternated at the piano, and George Levy, flautist, accompanied the Bax number. A large crowd attended.

Marta Millinowski of Buffalo, pianist, gave a recital at St. Mary's Lyceum recently.

The Clef Club, a chorus of women, gave a delightful concert at the Chamber of Commerce.

F. D. BOWMAN.

AUBURN, N. Y.

Dec. 23.—Auburn's Community Orchestra, Peter Kurtz, conductor, gave a concert in Osborne Hall on Dec. 20. Selections from the operas comprised the program. Solos were given by Mr. Kurtz. New officers recently elected by the Auburn Musical Arts Society are: President, Peter Kurtz; vice-president, Dora Bachman; secretary, Marietta E. Hazzard; treasurer, Edwin Hall Pierce.

HARRY R. MILONE.

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FORM RECORD LIBRARIES

Michigan Federation Head Describes Educational Work—Recitals Given

ANN ARBOR, MICH., Dec. 23.—Mrs. E. J. Ottaway of Port Huron, president of the Michigan State Federation of Music Clubs, was the guest of honor at a meeting of the Matinée Musicale Club on Dec. 13. She gave a short address, in which she described the work of the Michigan Federation in establishing phonograph record sections in school, city and county libraries. Attached to each record will be a description of the composition and a bibliography, and provision will be made for lending the discs. Announcement was made of the young artists' contest of this state, which will be held in Grand Rapids in March.

The Women's Chorus of the Matinée Musicale, under the leadership of Frederick Alexander of the State Teachers' College at Ypsilanti, made its first appearance at this meeting, singing three Christmas carols. A four-hand arrangement of Liszt's "Les Preludes" was played by Martha Merkle and Grace Richards. Nora Hunt sang a group of songs, and Nell Stockwell, Clara Lundell, Hester Reed and Betty Palma played an eight-hand arrangement of Mendelssohn's "Midsummer Night's Dream" Overture.

The Chelsea Music Club, recently organized by the Ann Arbor Club at its second meeting on Dec. 14, elected Mrs. John Schenk president.

A faculty recital was given by Mrs. Emma Fischer Cross of the piano department of the School of Music; Mrs. Lorna Hooper Warfield, guest, soprano, and the Stanley Chorus, an organization of thirty girls under the leadership of Mrs. William Wheeler, on Dec. 17.

An organ recital of Christmas music, closing with Handel's "Hallelujah" Chorus, was given by Harry Russell Evans on Dec. 13.

"The Messiah" was sung by the High School Chorus of 400 voices in Hill Auditorium on Dec. 19. The soloists were Grace Johnson Konold, soprano; Nora Crane Hunt, contralto; George Oscar Bowen, tenor, and Thomas Dewey, bass. Mrs. George B. Rhead and Mrs. Hermine Husband, pianists, and L. L. Renwick of Detroit, organist, furnished the accompaniments. HELEN M. SNYDER.

LOCUST VALLEY, N. Y.—Pupils of the vocal department of the Friends' Academy, with the Academy Junior and Senior Choruses, gave a Christmas Vesper Carol Service in Assembly Hall on Dec. 17. B. V. Guevchenian conducted and Mrs. Edna Guevchenian was the accompanist.

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VERBRUGGHEN PLAYS NOVELTY IN ST. PAUL

Moiseiwitsch with Minneapolis Forces—Seidel Heard in Recital

By Florence L. C. Briggs

ST. PAUL, MINN., Dec. 23.—A concert by the Minneapolis Symphony, with Benno Moiseiwitsch assisting soloist and Henri Verbrugghen conducting; a recital by Toscha Seidel, under the auspices of the Schubert Club; one by Lewis Shawe, local baritone, and two by F. Reed Capouilliez have been the outstanding musical events.

A large audience greeted Mr. Verbrugghen. For the first time in St. Paul, Ralph Vaughan Williams' "London" Symphony was played. It once more showed the desire of the new conductor to give the local public some novelties and make known the available orchestral works of England. That it is an experiment greatly appreciated was made apparent by the attitude of the audience. Whatever varying reactions were consequent upon the hearing of the new work, all were united in admiration for the playing of Benno Moiseiwitsch in Rachmaninoff's Piano Concerto in C Minor. Insistent applause brought the artist back for three encore numbers.

Toscha Seidel revealed a tone that was colorful and pure in Handel's Sonata in E, with Francesco Longo at the piano; Saint-Saëns' B Minor Concerto, Op. 61; Auer arrangements of a Chopin Nocturne and Beethoven's "Turkish March" and Sarasate's "Gipsy Airs." Numerous encores were demanded.

Lewis Shawe's recital was given in Plymouth Church. Mr. Shawe possesses a voice of agreeable quality and he presented a program of delightful songs. Mary Keegan was at the piano.

WHITING, IND.

Dec. 23.—A choral club of 100 voices was recently formed under the auspices of the local Community Service, and is conducted by Morgan L. Eastman, conductor of the Edison Symphony in Chicago. The conductor's fee comes from the receipts of the dances directed by Whiting Community Service.

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Mme. Tamaki Miura. Japanese Prima Donna Soprano Just returned from triumphal concert tour of JAPAN and HAWAIIAN ISLANDS. On tour with SAN CARLO OPERA COMPANY Season 1922-1923. Photo © Nigra Concerts and Recitals given in costume with Massimo Aldo Franchetti, Composer, at the piano. For Concert dates, season 1922-1923, address: JULES DAIBER Aeolian Hall, New York

Sees Dawn of a New Era of Universal Creative Activity in Music by Man

[Continued from page 3]

able now, when ignorance, disguising itself as modernism, often claims to be distinction. Chalmers Clifton graduated from Harvard and is a pupil of Edward Burlingame Hill and Vincent d'Indy of the Paris Schola Cantorum. He was formerly a conductor of the San Carlo Opera and of several American festivals and the composer of two piano sonatas, orchestral poems and a suite of exquisite pieces for clarinet and piano. Mastery and refinement are distinct features of Mr. Clifton's outstanding musicianship. As a conductor now engaged in the extremely important work of educating young orchestral players, under the auspices of the American Orchestra Society of New York, he belongs to the group of rising young conductors which includes Albert Stoessel, Josiah Zuro, Dirk Foch; men whose natural gifts, fine musicianship and artistic idealism prepare them for important and well deserved places in New York's musical life.

Charles Haubiel, composer-pianist, born in 1894 in Delta, Ohio, a pupil of Rudolph Ganz and some European professors, has written some larger orchestral and piano works, influenced by Debussy and Strauss. His creative taste underwent a change after he diligently studied the old Netherlands masters; a quite unusual but very interesting turn in a contemporary. Knowledge and earnestness, together with a clearly pronounced creative gift, mark the later work of Mr. Haubiel, his Choral Variations and Fugue played at the Guild's concerts by the composer and Leopold Damrosch Mannes.

Of the better known names, those of Marion Bauer and Samuel Gardner have been connected with the American Music Guild. Miss Bauer's songs and particularly her sonata, brilliantly played by Albert Stoessel and the composer, reveal a remarkable sense of form, temperament and valuable music thought, qualities which entitle Marion Bauer's name to be added to the lovely and well known constellation of Germaine Tailleferre, Lady Dean Paul (Poldowski) and Rebecca Clarke, ladies who are composers and not ladies' composers.

The "Hebrew Rhapsody" for clarinet, piano and strings by Samuel Gardner, the eminent American violinist and highly gifted composer, played at a private sitting of the Guild, a very atmospheric and colorful piece built on Hebrew folk-themes, calls attention of performers and conductors to Mr. Gardner's other compositions, his violin concerto and orchestral works.

Young Russian Genius Appears

At various lectures on contemporary music given by Jeanne de Mare (useful lectures too, because they get the New York Society circles acquainted with contemporaries), some lesser known Russian composers were introduced and sung by two fine singers, Greta Torpadie and Barbara Maurel. The attention of connoisseurs was particularly drawn to the name of Vladimir Doukelski, a very young (born in 1903) and exceptionally gifted composer whose symphonic work and a ballet, "The Hilarious Death," are to be given, the one by the New York City Symphony under Dirk Foch and the other by Adolph Bolm in Chicago.

Here we have an unusual case, a young representative of an old and splendid race which comes again to the foreground of history. Vladimir Doukelski is a pupil of the Moscow composer, Reinhold Gliere. His ancestors, who lived in Northern Lithuania, derived from one of the Caucasian potentates, the princes of Imeretia and Western Georgia (one of them was an aide-de-camp of Alexander III and viceroy of Poland, then a

Russian province). Doukelski's mother is of Spanish origin. Here is the second instance of the fine Georgian race and its aristocracy (the finest of this type) producing a highly gifted creative musician. Borodine, the great Russian composer, author of "Prince Igor," was the great grandson of the last Georgian king.

As a composer, Vladimir Doukelski deserves particular attention, not at all because he is so young. We are not in the least inclined to patronize the "short trousers" style, whether in the performing camp or in the creative one. The fashion is utterly harmful. But the compositions of Vladimir Doukelski, despite his youth, bear very valuable features. He does not at all remind the generation of weaklings of the post-Debussy epoch, with their jelly-like form and texture, their third-rate impressionism and rhythmic impotence. Doukelski's music has a clear and strong design, reveals imagination and invention in form. This is highly promising.

ALBANY CLUBS ACTIVE

Visiting and Local Soloists Heard—Teachers Join Federation

ALBANY, N. Y., Dec. 23.—The annual organ recital and Christmas cantata of the Monday Musical Club was given on the evening of Dec. 11 at the First Methodist Church. The organ numbers were played by Henrietta D. Knapp, Lydia F. Stevens and Mrs. Roswell P. F. Wilbur. Helen Eberle, soprano, sang "The Christ Child," by Coombs, with violin obbligato by Regina L. Held, and Miss Held was also heard in solo numbers. The cantata, "Bethlehem," by Bliss, conducted by Esther D. Kenneston, was sung by fifteen members of the Club, with incidental solos by Mrs. Leo K. Fox, soprano, and Mrs. W. D. K. Wright, contralto.

The Mendelssohn Club opened its thirteenth season with a concert in Chancellor Hall, assisted by Colin O'More, tenor. Brewer's "Sing, Sing, Music Was Given," was the opening number, with baritone solo by Joseph T. Pierce. In "The Minstrel," by Kern, Marvin Smith, boy soprano of St. Peter's Church Choir, was the soloist. Other numbers were Serenade by Schubert, Foote's "Farewell to Summer," "O Mother Mine" by Neidlinger, "Melodies of the Southland," and, in closing, "Marching to Meet One Buonaparte," with two-piano accompaniment played by Harry A. Russell and Stuart Swart. Mr. O'More sang Irish ballads and a group of modern English songs.

The Albany Music Teachers' Association has become affiliated with the New York State Federation of Music Clubs. The Association is planning a series of students' recitals for the public in Chancellor's Hall.

The development of the organ from the day of Pan's pipes to modern times was the theme of an organ lecture-recital Monday evening by Dr. Clarence Dickinson, New York organist, at St. Paul's Episcopal Church. Dr. Dickinson played his own "Storm King Symphony" on the new Brady Memorial organ and gave also his latest composition, a Romance, played from the publisher's proofs. As a compliment to T. Frederick H. Candlyn, dean of the Albany Chapter, American Guild of Organists, under whose auspices he was heard, Dr. Dickinson also played Mr. Candlyn's new organ number, a Chanson. Dr. Dickinson's lecture was illustrated with pictures of famous organs of Europe and America and quaint medieval missals and manuscripts.

W. A. HOFFMAN.

LANCASTER, PA.

Dec. 18.—The pupils of Mrs. Anna Martin Howell recently gave a piano recital in Shriner Auditorium, in which Nettie Ginder, Rhoda Sensenig, Nellie Nagle, Mary Elizabeth Long, Violet May List, and Blanche Peirsol, took part. The Municipal Orchestra, John G. Brubaker, conductor, presented the first of its season's programs in the New Fulton Theater. Mrs. Carolyn Hutton Greist was the soloist. Dr. Charles Heinroth gave a recital on the Aldine Theater organ recently. The event was under the auspices of the local chapter of the National

Association of Organists. A capacity audience greeted him. A benefit concert for two local hospitals, the General and St. Joseph, was given by the Lancaster Liederkranz, in the Aldine Theater. A program of German folk-lieder was sung a cappella. Margaret Sauder, contralto; Esther C. Wolf, soprano, and Victor Wagner were the assisting artists, and Clarence N. McHose, conductor. The third of the Warfel Star Artist Course presented Georges Barrère, flautist, and Idelle Patterson, coloratura soprano, in the New Fulton Theater.

A. IRVINE MCHOSE.

ROCHESTER HEARS ARTISTS

Sue Harvard, Elman and Letz and Rochester Quartets Appear

ROCHESTER, Dec. 23.—Sue Harvard, soprano, was the artist for the Tuesday Musicales Series at Kilbourn Hall on Dec. 5. Miss Harvard's program was of a high standard with the exception of the songs in English. The singer was warmly applauded for her fine voice and charming interpretations.

Mischa Elman, violinist, was greeted by a capacity audience at the Eastman Theater when he gave a recital on Dec. 7. He played brilliantly, and had to give many encores. Liza Elman was the pianist in a Beethoven number with her brother, and Joseph Bonime was at the piano for the remainder of the program.

The Letz Quartet opened the Friday Evening Series of chamber music recitals at Kilbourn Hall recently before a large and cordial audience.

Ethel Sternberg Frank, soprano; Jessica Requa Cole, contralto; Edward Leinen, tenor, and Donald R. Cole, baritone, comprising the Rochester Operatic Quartet, sang operatic solos and concerted numbers excellently in a recital at the studio of Charles T. Boylan on Dec. 7.

M. E. WILL.

GREENFIELD, MASS.

Dec. 23.—The Greenfield Orchestral Society, made up of forty of the leading musicians of Greenfield and vicinity, is holding weekly rehearsals in preparation for its annual concert, which comes in early spring. Charles M. Bickford, violinist, is the conductor of the Society. Mr. Bickford also conducts the Greenfield Band. The South Deerfield Woman's Club was most fortunate in securing Mrs. Florence Haigis Luippold, a pupil of George Veik of Boston, for their meeting Friday afternoon, Dec. 8. Mrs. Luippold gave a very interesting lecture on "The Place of Music in the History of Modern Art," afterward playing numbers by Chopin, Debussy, Liszt and Beethoven, giving a descriptive analysis of each. The Mohawk Male Quartet, John J. Walsh, and Leonard Bigelow, tenors; William F. Hough, and Stanley Chapin, basses, sang at the Franklin County Hospital Sunday afternoon. The quartet is booked for several concerts during the winter months.

MARK ALLAN DAVIS.

AUBURN, N. Y.

Dec. 23.—Gertrude Tingley, of Boston, gave a song recital before the Auburn Morning Musicales Club in Osborne Hall on the afternoon of Dec. 13. The program was well balanced and gave the artist full opportunity to demonstrate the range and purity of her voice. Mrs. William B. Dunning of this city was her accompanist. A concert comprising ancient and modern Italian music was given before a large audience in Osborne Hall on Dec. 12 by Irma Podrecca, Italian soprano, and Irene Barcella, pianist, of the University of Milan. They are on tour under the direction of L. On Guido Podrecca.

HARRY R. MELONE.

WHITE PLAINS, N. Y.

Dec. 23.—Irene Galleciez, mezzo-soprano; Charles Dawson, baritone, and Josephine Emerson, violinist, were heard in one of a series of People's Concerts given under the auspices of the Daily Reporter, at the White Plains High School on Dec. 7. Miss Emerson played Handel's Sonata in A and numbers by Wieniawski, Cui and Kreisler. Miss Galleciez and Mr. Dawson were heard in a wide range of numbers which demonstrated their vocal skill. Mrs. Bertha C. Emerson and C. E. Dinsmore were the accompanists.

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REINER FORCES PAY FIRST VISIT TO COLUMBUS, OHIO

Magdeleine Brard Heard as Soloist in Grieg Concerto—Beddoe and Lucy de Young in Recital

COLUMBUS, OHIO, Dec. 23.—The Cincinnati Symphony gave two concerts here this week, the first a Young People's Program, in the afternoon at which Thomas James Kelley of the Cincinnati Conservatory explained the numbers and the instruments. William J. Kopp conducted. At the evening concert Fritz Reiner, the new conductor of the organization, made his first appearance in this city, creating a profound impression. Magdeleine Brard, pianist, was soloist, playing the Grieg Concerto. The Women's Music Club, which sponsors the appearances of the Symphony in Columbus, heard Mr. Kelley in a lecture on the program at the Carnegie Library on Sunday afternoon.

Dan Beddoe, tenor, now a member of the teaching staff of the Cincinnati Conservatory, was brought to Columbus for a joint recital with Lucy de Young, by the choir of the Miami Avenue Presbyterian Church. Margaret Breese Jenkins was the accompanist. Madeline Erbland was presented by her teacher, Genaro Curci, in recital at the Elks' Hall recently, assisted by Giovanni Baptista Grilli, pianist.

ELLA MAY SMITH.

Isa Kremer, ballad singer, will give her fourth concert in New York in Carnegie Hall on the evening of Dec. 31. She has sung in the last week in Chicago, Toronto and Detroit.

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APPLAUD VISITORS IN PORTLAND, ME.

Rossini Club, in Program of American Music, Shares in Week's Events

By Fred Lincoln Hill

PORTLAND, ME., Dec. 23.—Claire Dux was enthusiastically greeted in a recent program at the City Hall, when she appeared with Edwin H. Lemare, Municipal Organist, under the auspices of the Portland Music Commission. Miss Dux interpreted with rare charm operatic arias and several French, English and German songs. Her singing of Mozart's "Voi che sapete" was one of the features of the concert. She was obliged to give many encores. Herbert Goode was an artistic accompanist. Mr. Lemare played the "Tannhäuser" Overture; a Scherzo in G Minor by Bossi, and other numbers. The big organ responded effectively until in Mr. Lemare's last solo a storm affected the current, and stopped that part of the program.

The Harvard Glee Club recently visited Portland under the auspices of the Rossini Club, and was warmly acclaimed by a large audience at the auditorium of the Portland High School. Under the baton of Archibald T. Davison, the singers gave in artistic style a program which included numbers by Bach, Palestrina, Brahms, Morley, Cornelius, and other composers; three Russian folk-songs, and a chorus from Beethoven's "Mount of Olives."

The Rossini Club, which claims to be the oldest musical club for women in the United States, devotes considerable attention to American music, and for its evening programs invariably engages American musicians. A program of music by American composers was given as a special feature for Education Week. Mrs. Franklyn Wilkins, contralto, who lately returned to Portland from Smith College, where she taught in the vocal

department for the past few years, was cordially welcomed in MacDowell's "Long Ago, Sweetheart Mine"; a Lullaby by Hanscom, and Parker's "The Lark now Leaves His Watery Nest." Carpenter's "May the Maiden," and Watts' "Wings of Night" were given by Mrs. Tarling, soprano. Mrs. John Hupper Turner, contralto, sang Mrs. Beach's "The Year's at the Spring," La Forge's "Retreat," and a Serenade by Carpenter. Piano solos by MacDowell were played by Arolyn White and Miss Coffey. Numbers for two pianos by Nevin were interpreted by Miss Trickey and Miss Armstrong, and Mrs. Patrick and Mrs. Bock contributed a Valse Caprice by Spross. Mrs. Ellis sang three early English songs by Hopkinson. A sextet of women's voices was heard in Burleigh's "Deep River" and Foster's "Old Kentucky Home." Henrietta Rice read a paper on American music.

One of the most admirable morning recitals of the season was given by the Rossini Club at Frye Hall recently. Mrs. Joseph Whitney, Gertrude Berry and Mrs. C. Everett Boynton sang effectively numbers by Brahms, Hueter, Watts, Cadman and other composers; Harry Whitefield Lait, baritone, a visitor to the city, was vigorously applauded in "Vision Fugitive," from "Hérodiade," and other solos; Elinor Leighton, a member of the Portland Music Commission, showed artistic taste in piano solos by Debussy, and Emily Eldridge played some violin numbers brilliantly. Although the morning was stormy, the hall was filled.

The choir of St. Stephen's Episcopal Church, numbering forty voices, sang "The Messiah" on Dec. 17 admirably under the leadership of Alfred Brinkler, organist and choirmaster. The soloists were Gladys Cook, soprano; Gertrude Berry, contralto; Herbert Kennedy, tenor, and Howard Stevens, baritone. This is the first performance of "The Messiah" since the Music Commission discontinued its yearly presentation, some time ago.

NEEDHAM, MASS.

Dec. 23.—The third musicale of the season, was given by the Music Club in the Unitarian Church, Dec. 19, before a large audience. The program consisted of cello numbers played by Virginia Farmer; tenor solos sung by A. W. Shaw and Clair Leonard in organ compositions by Bach. The chorus gave two groups of Christmas Carols under the baton of John W. Crowley, a double quartet assisting. The Women's Congregational Club recently presented Mrs. Irma Brett, reader; Mrs. Marjorie Fuller and Mrs. Bugbee, in piano duets, and Mabel P. Friswell, soprano, in an interesting program. Emma G. Treadwell furnished the accompaniments for Miss Friswell. MABEL P. FRISWELL.

NEW BRITAIN, CONN.

Dec. 23.—Rosa Ponselle, warmly greeted by a capacity audience at Fox's Theater on the afternoon of Dec. 10, sang "Pace, Pace, Mio Dio," from "Forza del Destino"; "Ernani Involami," from "Ernani," and many other numbers, including several encores. The assisting soloist, Paul Kefer, cellist, was also cordially received. Romano Romani was the accompanist. The concert was given under the auspices of the New Britain Musical Club. F. L. ENGEL.

Nevada Van der Veer, contralto, and her husband, Reed Miller, tenor, who will sing in the performance of "The Messiah," to be given in Port Chester, N. Y., on Jan. 4, have been engaged to give a recital in the Dickinson Seminary Course at Williamsport, Pa., on Jan. 18.

Sigrid Onegin, contralto, will give a recital in Charleston, S. C., on Jan. 2. Besides her appearances at the Metropolitan Opera, she has also sung in three private musicales recently.

HARTFORD, CONN.

Dec. 23.—Under the auspices of the Hartford School of Music, the third of a series of eight historical recitals was given at Center Church House on Dec. 13. The artists were Alfred Troemel, violinist, and Aurelio Giorni, pianist. The program consisted of three Beethoven Sonatas: No. 4, in A Minor; No. 7, in G Minor, and the "Kreutzer." An event of much interest was the appearance of the Russian Grand Opera Company on Dec. 18, 19 and 20 in "Boris Godounoff," "Snow Maiden," Rubinstein's "The Demon" and Halévy's "La Juive." BURTON CORNWALL.

FALL RIVER, MASS.

Dec. 23.—The Musical Club sponsored an organ recital by Edmund Bottomley, with ensemble numbers by the Ladies' Choir of the Club, at the Baptist Temple on Dec. 11. The choir gave carols under the leadership of Roberts Lunger of Boston. Mrs. Florence Cashman, president of the Club, sang solos and Arlan R. Coolidge of Providence, violinist, was also heard. Under the auspices of the Women's Catholic Club a musical program was recently given in Anawan Hall. The following Boston artists took part: Edith Bullard, Charles Ellis, Harry Newcomb and Chester Cook. L. A. WARNER.

LEOMINSTER, MASS.

Dec. 23.—The third meeting of the Thursday Musical Club was held at the home of Mrs. F. A. Young. The afternoon was devoted to the study of Handel and was in charge of Mrs. E. E. Whittier and Mrs. H. P. Howe. A paper on the life of the composer was read by Mrs. A. C. Rockwell and the program consisted of numbers by a double quartet, composed of Mrs. Almeda Egeling and Mrs. E. R. Smith, first sopranos;

Mrs. E. R. Andrews and Ina Duval, second sopranos; Mrs. C. R. Sanford and Mrs. H. H. Morrison, first contraltos; Mrs. J. P. Legere and Mrs. F. A. Young, second contraltos; piano excerpts from the "Messiah" played by Mrs. E. H. Saxton; a soprano solo by Mrs. E. R. Smith and a violin solo by Helen Swanson. The accompanists were Mrs. Saxton and Mrs. R. S. Gavitt. FREDERIC L. PERRY.

PLAY BUSCH WORK

Bangor Symphony in Holiday Program—Saint-Saëns' Oratorio Sung

BANGOR, ME., Dec. 23.—The program of the annual "holiday" concert of the Bangor Symphony, given under the leadership of Adelbert Wells Sprague in the City Hall on the afternoon of Dec. 16, included Carl Busch's "Omaha Indian Love Song" for string orchestra. The concert, one of a series for young people, included also the second and fourth movements of Saint-Saëns' Second Symphony, the Entr'acte from Massenet's "Les Erinnyes," Nicolai's "Merry Wives of Windsor" Overture, Bizet's "L'Arlésienne" Suite, No. 1, and Weber's "Invitation to the Dance." The audience was a large one.

The Rev. Francis S. Bernauer, pastor of the First Baptist Church of this city, addressed the members of the Schumann Club on "The Power of Music in the Home, the Church and the Community" at the residence of Mrs. H. F. Drummond on Dec. 13. In a short musical program the soloists were Mrs. George T. Bowden, soprano, and Mrs. Roy S. Coffin, pianist.

Saint-Saëns' "Christmas Oratorio," Op. 12, was given its first performance in this city at the First Baptist Church, under the leadership of Mr. Bernauer, recently. The soloists were Flora Belle Smith, Mrs. Emma Eames Redman and Mary Mayo Carter, sopranos; Leontine Libbey, contralto; Mrs. Carrie O. Newman, mezzo-soprano; C. D. McCready, tenor, and Charles R. Clark and D. Leigh Hamilton, baritones. These were assisted by a chorus of forty voices, accompanied by a string orchestra of twelve pieces, with Mrs. Dorothy Doe Hicks at the piano and Mrs. E. L. Howes at the organ. Two additional performances of the oratorio were announced for the afternoon and evening of Dec. 24. JUNE L. BRIGHT.

OTTUMWA, IOWA

Dec. 23.—The Oratorio Society presented Handel's "Messiah" before a crowded house on the evening of December 15. The chorus, which consists of 150 picked voices, was under the conductorship of Cleve J. Carson, who is also supervisor of music in the public schools. The soloists were Elsa Cressman, soprano; Genevieve Wheat-Ball, contralto; Gustav Holmquist, bass, of the Chicago Civic Opera. HOLMES COWPER.

UTICA, N. Y.

Dec. 23.—A large audience greeted Mildred Stark, contralto, at her recital in the New Century Auditorium on Dec. 15. Miss Stark, a former Utican and graduate of the Conservatory, is now studying with Joseph Regneas in New York. Her singing showed artistry and fine vocal development. Blanche Barbot gave valuable assistance at the piano. HELEN HALE BROCKWAY.

TORONTO EISTEDDFOD ENDS

Prizes Awarded Contestants—Hutcheson and Kremer in Recitals

TORONTO, CAN., Dec. 23.—The fifteenth annual Toronto Eisteddfod which came to an end on Dec. 16 with a delightful entertainment in Massey Hall, was a very successful event, special interest being shown in the contests. The Sir John Eaton Challenge Shield, one of the chief prizes of the choral contests, was again won by the Victoria Presbyterian Church. Other winners were: church choirs, St. Matthews Church; male choirs, Toronto Welsh Male Choir; open piano, Miss Culligan and Irene Brisbon; soprano solo, Jean McLean and Eunice Bedford; solo for girls under sixteen, Hilda Chater and Marie Jenkins; solo for boys under sixteen, Stanley Watt and Murray Gillespie; contralto solo, Viola Bush Annis and Dorothy Banger; tenor solo, Wesley Maunder and Harry Evans; baritone solo, J. Hooper and G. Welch; violin, David Raitblat and Nathan Natanson; piano for children under sixteen, Elizabeth Glendinning and Ida Pollock; wind instrument, for R. S. Williams cup, Cyril Blunt. J. E. F. Martin of Montreal was the judge in the contests, and G. H. Graham the accompanist.

Ernest Hutcheson gave the third of his series of recitals devoted to "Great Masters of Piano Music" before an appreciative audience at Foresters' Hall on Dec. 14. The program was wholly devoted to the music of Schumann, and included the "Kreisleriana," the "Kinderszenen" and the "Études Symphoniques." He was recalled again and again during the recital and responded with several extras.

Isa Kremer in a varied program at Massey Hall on Dec. 15 delighted the audience. Her program appealed because of its novelty and its high standard vocally.

Dr. Albert Ham, who has been organist and choirmaster of St. James Cathedral for twenty-five years, has just been honored by the congregation with the gift of a chest of silver and a cheque for \$1,000. At a musical service which preceded the presentation Dr. Ham played two organ numbers "Melodie" by Rachmaninoff and "Duetto" by Rheinberger. The choir sang two numbers, one of which was Dr. Ham's "I Heard the Voice of Jesus Say." Dr. Ham is the conductor of the National Chorus. WILLIAM J. BRYANS.



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NEW YORK

Pre-Holiday Week of Opera Devoted to Repetitions at the Metropolitan

REPETITIONS ruled the week at the Metropolitan, though there were several changes of cast. "Die Walküre" was presented Monday night, with a new *Sieglinde*, Elizabeth Rethberg. A special matinée was given Tuesday afternoon for the benefit of the Florence Crittenton League. The opera was "Tosca," the cast including Maria Jeritza, Edward Johnson and Antonio Scotti. Wednesday brought a repetition of "Roméo et Juliette" with Lucrezia Bori and Beniamino Gigli. Thursday's opera was "Samson et Dalila" with the titular rôles taken by Giovanni Martinelli and Margaret Matzenauer. "Loreley" was sung Friday evening, with Frances Alda and Beniamino Gigli. The Saturday matinée brought the first repetition of "Der Rosenkavalier," with one change in cast, Miss Rethberg appearing as *Sophie*. Puccini's "Bohème" was sung Saturday night.

A New "Sieglinde"

That the Metropolitan has in Elizabeth Rethberg a very serviceable new soprano and one who bears promise of being something more than that, was impressed upon those who heard her at her debut in "Aida," though she was somewhat overshadowed by another new member of the same cast, Sigrid Onegin. A subsequent performance as *Nedda* in "Pagliacci" left in doubt whether her best qualities had been disclosed. A third appearance last Monday evening, when the young German soprano assumed the rôle of *Sieglinde* in "Walküre," was more conclusive, and there need be no hesitation in saying that this artist has one of the most beautiful voices in the opera house and the talent to go far.

Miss Rethberg had sung the rôle but once before, and this was reflected in the tentativeness of some details of her characterization, which was, however, an altogether sympathetic one. Doubtless repeated performances will bring to it something more of finality and maturity of conception, with more of poise and an increased individuality. The soprano needs also to lessen the degree of intensity with which she sings, for she drove her voice too steadily in Monday's performance, with the result that it seemed fagged at times and not quite equal to the incessant demand for sustained singing. But there was no denying the beauty of her tone, in her lower and middle voice as well as at the top, and her style had the regard for melodic line so desirable in, but so often denied the music of the Wagner dramas. She is young both in years and in her career, and doubtless will be broadened by her associations at the Metropolitan, where every opportunity should be given her to develop her altogether promising gifts.

The cast otherwise was the same as at the earlier performance, with Margaret Matzenauer as *Brünnhilde*, Jeanne Gordon as *Fricka*, Curt Taucher as *Siegmond*, Clarence Whithill as *Wotan* and Paul Bender as *Hunding*. Raymond Delaunoy, Kathleen Howard, Mary Mellish, Flora Perini, Laura Robertson, Marie Tiffany, Marion Telva and Henriette Wakefield were the eight *Valkyries*. Artur Bodanzky conducted.

O. T.

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The Third "Roméo"

The third presentation of Gounod's "Roméo et Juliette" was made on Wednesday evening. The cast was the same as that in its previous performances, Lucrezia Bori and Beniamino Gigli again winning acclaim in the titular rôles with lyric singing of much charm. The *Mercutio* of De Luca; the *Friar Laurent* of Rothier, and the *Capulet* of Didur were all commendable. Angelo Bada resumed the part of *Tyball*, which had been sung at the second performance by Rafaelo Diaz. Other participants were Kathleen Howard, Raymond DeLaunoy, Giordano Paltrinieri, Millo Picco, Paolo Ananian and Louis D'Angelo. The orchestra was led by Mr. Hasselmans, who imparted to the performance much of suavity and gentle sentiment.

R. M. K.

"Samson et Dalila"

Though it continues to bring melancholy memories of the departed splendors of Enrico Caruso, "Samson et Dalila," repeated at the Metropolitan Thursday evening, afforded a substantial popular success for Giovanni Martinelli, whose conception of the title part follows closely that of his golden-voiced predecessor. Margaret Matzenauer, as *Dalila*, found herself in her own element after her various soprano flights in the Wagner music-dramas, and there were a corresponding greater ease and beauty in her singing. The *High Priest* was the always tuneful Giuseppe de Luca, the *Old Hebrew* was the deep-voiced Léon Rothier, *Abimelech* died with all due effectiveness in the care of Palo Ananian. Lylian Ogden headed the dancers in the Temple of Dagon. Mr. Hasselmans conducted. As spectacle, the final act of "Samson" remains a delight.

B. B.

"Loreley" Repeated

"Loreley" was repeated on Friday of last week with the same cast that introduced it for the season two weeks previously. Catalani's music, while somewhat superficial, was again an excellent vehicle for the vocalists, with Frances Alda and Beniamino Gigli doing some admirable singing in the chief rôles. Marie Sundelius as *Anna* had a part that fitted her like the traditional glove, and José Mardones and Giuseppe Danise had their moments. Mr. Moranzoni got some excellent effects from his orchestra and chorus, and Rosina Galli and Giuseppe Bonfiglio, with the Ballet, entertained the wedding guests and the audience in some very picturesque dancing.

S. D.

"Rosenkavalier" Again

The second "Rosenkavalier" of the season came somewhat tardily Saturday afternoon and was received with ostents of interest and pleasure by the matinée throng, though stretches of heavy dialogue seemed no less tedious than heretofore. The performance had many admirable qualities. There was one change in the cast, Elizabeth Rethberg singing the part of *Sophie*, taken at the earlier representation by Marie Sundelius. She sang very prettily if sometimes too impetuously. Maria Jeritza's charming *Octavian*, Florence Easton's

silvery-voiced *Marschallin* and Paul Bender's expansively unctuous *Baron Ochs* were again artistic impersonations of distinctive merit. Orville Harrold and Gustav Schützendorff were other first rank artists in the cast. Artur Bodanzky conducted energetically.

B. B.

A Popular "Bohème"

Saturday evening's "popular" *Bohème* was a well-sung performance in which none of the principals overshadowed the others. Frances Alda as *Mimi* dispensed high tones of chiming beauty; Mario Chamlee sang with a fine lyric quality throughout, as *Rodolfo*; Antonio Scotti pictured *Marcello* with strokes of a true artist's brush; Yvonne D'Arle was a peppery *Musetta*; Adamo Didur made something more of *Schaunard* than was done by the composer or the librettist; José Mardones sang richly as *Colline*, and lesser parts were each given their due by Paolo Ananian, Pompilio Malatesta, Vincenzo Reschiglian and Pietro Audisio. Gennaro Papi conducted.

M. J.

The Sunday Concert

Christmas eve brought an audience of capacity size to the Metropolitan at the sixth of the series of Sunday concerts. Jeanne Gordon and Curt Taucher joined in a presentation of the second act of "Samson et Dalila"; Orville Harrold as *Faust*, Léon Rothier as *Mephistopheles*, Marie Sundelius as *Marguerite*, Ellen Dalossy as *Siebel* and Marion Telva as *Martha* were heard in the second act of "Faust"; and Frances Peralta, as *Leonora*, Morgan Kingston as *Manrico*, Millo Picco as *di Luna*, and Grace Anthony as *Inez* gave the opening scene from "Trovatore." The orchestra, under the leadership of Mr. Bamboschek, played the Overture to "Fra Diavolo" by Auber.

R. E.

Double Bill in Brooklyn

"Cavalleria Rusticana," with Frances Peralta as *Santuzza* and Armand Tokaty as *Turiddu*, was given at the Brooklyn Academy of Music on Dec. 19. Miss Peralta's performance had many felicities and was distinguished by considerable beauty of voice. The tenor's tones were agreeably lyric, but dramatically he was not impressive. Other participants were Flora Perini, Grace Anthony and Millo Picco. Mr. Moranzoni conducted.

In "Pagliacci" Elizabeth Rethberg repeated her vocally fine performance as *Nedda*. Titta Ruffo was an outstanding *Tonio*, singing well but rather usurping the stage. Morgan Kingston was the *Canio*, and his singing was generally good. Others in the cast included Gustav Schützendorff, a fine-voiced *Silvio*, and Angelo Bada as *Beppe*. Mr. Papi led a meritorious performance.

R. M. K.

Concerts and Recitals of Week in New York

(Continued from page 9)

Gertrude Weil, Dec. 22

A voice of pretty quality and an attractive personality contended with nervousness and a lack of breath support in the recital which Gertrude Weil, a soprano débutante, gave in the Town Hall Friday afternoon. Her diction was good and her interpretations, if lacking in contrast, were sympathetic. Miss Weil sang Schubert, Schumann, Brahms and Grieg groups, the last of these in English, the others in German, and a Franco-Italian group that included songs by Saint-Saëns, Vicaire, Domenico de Luca and a sixteenth century air. Her printed program gave the authors of the texts the credit which so many recitalists overlook. Coenraad V. Bos was the accompanist.

O. T.

Rosalind Rudko, Dec. 22

Rosalind Rudko, soprano, who gave a recital at Aeolian Hall on Dec. 22, sang "Ah, fors'è lui," from "Traviata," and other Italian arias, a Russian group, and several English songs. Miss Rudko, who is said to have studied in Milan, cannot yet claim to have emerged from

the student stage, for though she is an intelligent singer, her technique is by no means smooth or accurate, and her work generally was uneven in quality. She gained her chief success in the quieter ballads. She was frequently recalled. Leonard Rudko was accompanist, and was represented in the program by a pleasant song "A White Rose."

P. J. N.

CHORAL PROGRAM BY INSTITUTE SINGERS

Christian Science Oratorio Society Heard at Metropolitan

Few vacant seats were to be seen at the Metropolitan Opera House on the evening of Dec. 19, when the Oratorio Society of the New York City Christian Science Institute gave its concert.

This organization, conducted by John Warren Erb, was heard in a well chosen program, two numbers of which were announced as presented for the first time anywhere. The chorus sang with admirable tonal balance and with close attention to interpretative detail.

The two first-time works were by Franklin Ford. "God Is Love," for chorus and soprano with violin and harp obbligato, was a sincere and effective setting of the text. The solo part was sung by Josephine J. Percy, Max Olanoff was the violinist and Irene Perceval the harpist. "Praise Ye the Lord," for soprano, bass and chorus, the other new work, was of equal interest. The soprano part was sung by Estelle W. Stimpson and the bass part by Miles Bracewell. Harriet Foster, contralto, sang "People Victorious," from Parker's "Hora Novissima." Other oratorio numbers included those from the standard list such as Handel's "The Lord's Prayer" and Klein's "The Lord Is My Strength and Song," an anthem dedicated to the First Church of Christ Scientist, New York, in 1903. The solos were taken by Esther Wendell and Kitty Cheatham, sopranos; Agnes Reifsnnyder, contralto; J. Steel Jamison, tenor, and Mr. Bracewell, bass. "Babylon Is Fallen," by Henry Lincoln Case, was sung by Marion C. Kener, soprano; "Hear Ye, Israel," from "Elijah," by Vida Milholland, soprano; "If With All Your Hearts," from the same work, by Mr. Jamison. Bach's "Let Songs of Rejoicing Be Raised" and Vannuccini's "Invocation" were other numbers. The concert closed with "Our America," by Augusta E. Stetson, and Kitty Cheatham's "Extempore," with the composer as soloist. The pianists who gave support to the chorus and soloists were Mary Ray Pinney, Ella Backus Behr and Mary Ballard Bracewell.

M. B. S.

Paderewski Plays in Brooklyn

A sold-out house, including numerous standees, greeted Ignace J. Paderewski at the Academy of Music, Brooklyn, on Dec. 18. The program was a repetition of the first New York list and included Mendelssohn's *Variations Sérieuses*, Schumann's *Fantasy*, Beethoven's *Sonata Op. 57*, a Chopin *Nocturne*, *Mazurka*, *Valse* and *Scherzo*; Liszt's "Au Bord d'une Source," *Etude de Concert* in F Minor and twelfth Hungarian *Rhapsody*, and as encores a Schubert *Impromptu*, two Liszt transcriptions, an unfamiliar Liszt *Rhapsody*, Mendelssohn's *Spinning Song* and Mr. Paderewski's own *Minuet*.

As in New York Mr. Paderewski's playing was extremely uneven. At its best—in the Chopin *Mazurka*, the Liszt *Etude*, and the encores—it was matchless. In these numbers and parts of others Mr. Paderewski exhibited spontaneous poetry, grace and rubato in cantilena, governed by unerring taste. Here his tone was of beautiful quality and his technique otherwise excellent. At other times all discrimination seemed to desert him, and the second movement of the *Fantasy*, most of the *Appassionata* and the twelfth *Rhapsody* were masses of sound, unpleasant in quality, excessively faulty in technique, with no musical outline, no form, no rhythm and even no time values. But everything found equal favor with the enthusiastic audience and the curtain had to be lowered before it would leave the hall.

B. H. H.

Orchestral Concerts in New York

Mr. and Mrs. Stokowski

The Philadelphia Orchestra, Leopold Stokowski, conductor; Olga Samaroff, pianist, soloist; Carnegie Hall, Dec. 19, evening. The program:

"La Cour des Lys" from "Le Martyre de Saint Sébastien".....Debussy
Symphony in B Flat.....Chausson
Concerto in B Flat Minor for Piano and Orchestra.....Tchaikovsky
Mme. Samaroff
End of Act III from "Götterdämmerung".....Wagner

With his wife as soloist, Mr. Stokowski presented an unconventional program at the Philadelphians' fourth New York concert of the current season, on Tuesday evening. The most interesting and most enjoyable part of this program was the only symphony left to the world by the lamented Ernest Chausson, who was killed in a bicycle accident in his forty-fourth year, in 1899. The work has been played in New York before, but not as frequently as it deserves to be. While testifying to the dominating influence of Chausson's master, César Franck, it yet stands sturdily on its own feet. Mr. Stokowski interpreted it with sympathetic understanding and an infectious virility, and the orchestra played it surpassingly well, arousing a great demonstration of approval. The unfamiliar Debussy piece—the orchestral introduction to one of the scenes of his choral "mystery," composed to Gabriele d'Annunzio's text, excerpts from which were sung in New York ten years ago by the MacDowell Chorus under Kurt Schindler—received a finely wrought and beautifully modulated performance that set forth its archaic gravity, sweetness and otherworldliness. In the "Götterdämmerung" finale the brasses were harsh and discordant and the music lacked something of its wonted impressiveness because it was played too fast.

Recovering quickly from a poor start of jangling tone and a false note or two, Mme. Samaroff played the Tchaikovsky Concerto much less strenuously than she has done on some former occasions, making the piano sing its melodious sections gracefully and fluently, but hardly attaining the sonority and largeness of tone called for by its more vigorous passages. The orchestral accompaniment was deftly played.

Each number on the program was received with prolonged applause by an audience that exhausted the hall's seating capacity and crowded its standing room. G. W. H.

A Stransky-Wagner Program

New York Philharmonic, Josef Stransky, conductor, Metropolitan Opera House, Dec. 24, afternoon. Wagner program:

Overture to "Rienzi."
Good Friday Music from "Parsifal."
Prelude to "Lohengrin."
Excerpts from "Siegfried" and "Götterdämmerung."
Bacchanale from "Tannhäuser."
Prelude and "Love-Death" from "Tristan and Isolde."
"Ride of the Valkyries."

Mr. Stransky led his forces on the afternoon of Christmas Eve in one of the most successful concerts of the Philharmonic this season. The "Siegfried" music, including the Prelude to the Third Act; Siegfried's "Passage Through the Fire," the hero's "Rhine Journey," and the "Forest Murmurs" Scene, was altogether admirable, in its descriptive power and the eloquence of its rich themes. The picture of the forest, with its songs of the birds, was genuinely beautiful. The orchestra also graphically interpreted the "Lohengrin" Prelude. It was less successful, however, in the "Tristan and Isolde" music, which was rather passively performed, and in "The Ride of the Valkyries," wherein the players were not always prompt in attack. P. J. N.

Morini with Foch Forces

The City Symphony, Dirk Foch, conductor; Erika Morini, violinist, soloist; The Town Hall, Dec. 20, afternoon. The program:

"Iberia".....Debussy
"Le Chasseur Maudit".....Franck
Violin Concerto.....Brahms
Miss Morini
Rhapsody, No. 2.....Liszt

This program represented a distinct improvement over some earlier ones of the new orchestra. Though something of Gallic finesse was lacking, the ensemble played both the Debussy and the Franck numbers with a creditable smoothness and sympathy. Miss Morini drew a beautiful tone in the cantilena of the Brahms concerto and invested the work with much of youthful ardor and vigor, if not its maximum of breadth and nobility. The audience was warmly responsive. O. T.

John McCormack Honored on Eve of Departure for Europe

John McCormack was given a reception by the Catholic Club of New York on the eve of his departure for Europe last week. A feature of the reception was a musical program given by Marion Telva, contralto of the Metropolitan Opera; Joseph Hollman, cellist, and Reinald Werrenrath, baritone. Mr. McCormack made an address, expressing his appreciation of the compliment paid him. The rooms of the Club on Central Park South were filled to capacity.

Charles E. Gallagher Sings for Daughters of Ohio

Charles E. Gallagher, bass, assisted by John Cushing, accompanist, gave a recital before the Daughters of Ohio in New York at the Waldorf-Astoria on the afternoon of Dec. 11. He was heard in numbers by Verdi, Tchaikovsky, Moussorgsky and others.

Victor Wittgenstein Back from South

Victor Wittgenstein, pianist, has returned to New York from a successful tour of the South. He was re-engaged for next season in most of the cities visited. He gave a recital in Greensboro, N. C., under the auspices of the Euterpe Club, and appeared in a concert given by the United Civic Clubs of Salisbury, N. C. Mr. Wittgenstein has resumed teaching until his second concert tour in the spring.

Richard Crooks to Sing in Detroit

Richard Crooks, tenor, has been engaged to appear as soloist with the Detroit Symphony under Ossip Gabrilowitsch, on Jan. 11. It was wrongly stated in a recent issue that Adelaide Gescheidt has been Mr. Crooks' sole teacher. Miss Gescheidt, however, is now his only teacher.

it included a "Dance of the Dolls," an ingenious bit of staging by Mr. Rothafel. Helen Orlova danced the "Poupée Valsant," by Poldini; Doris Niles, the "Grand Pas Espagnol," by Glazounoff; Miss Gambarelli, the "Pizzicate Polka," by Delibes, and Thalia Zanol and Alexander Oumansky were seen in a dance to "Broadway Rose." The Fantasy closed with an "Agnus Dei," sung by Evelyn Herbert and Erik Bye. The Overture to Nicolai's "Merry Wives of Windsor" was played by the orchestra under Erno Rapee. "Dementia Americana" was repeated by Miss Thanou and Mr. Oumansky.

MID-WEST RALLIES TO DIPPEL'S AID

Opera Project May Continue—Soloists with Symphony in Cincinnati

By Philip Werthner

CINCINNATI, Dec. 23.—The mid-western section of the United States Grand Opera Club has expressed itself in favor of continuing the opera project outlined by Andreas Dippel, if practicable. At a recent meeting it was announced that the opera "Tristan and Isolde," scheduled for Dec. 30, would not be given, but that the seat sale fund should remain intact until Jan. 25, pending an effort to raise in Cincinnati and three other cities, or their equivalent, a total working capital or pledges of \$100,000. The meeting was attended by a greater number of persons than had been present at any previous session of the club.

The Cincinnati Symphony, under Fritz Reiner, gave its fourth program before a crowded house at Emery Auditorium on Dec. 16. Karl Kirksmith, cellist, was the soloist in the Saint-Saëns Concerto for Cello. He played with excellent musicianship and gave the same composer's "Swan" as encore, to the accompaniment of Joseph Vito, harpist. The orchestral program was opened with a spirited reading of Strauss' tone-poem, "Death and Transfiguration." Dynamic contrasts marked the playing, under Mr. Reiner's baton of Beethoven's Fifth Symphony.

The third "Popular" concert was given in Music Hall before the usual large audience on the afternoon of Dec. 17. A Beethoven program included the "Leonore" Overture No. 3; the C Minor Symphony and the Fifth Concerto. In the last-named work the soloist was Marguerite Melville-Liszniewska, pianist and member of the faculty of the Conservatory of Music. Her performance of the "Emperor" was vociferously applauded.

A program of modern chamber music was given by the College of Music String Quartet, assisted by Romeo Gorno, pianist, in the Odeon on Dec. 19. A quartet by Respighi; a Sonata for piano and cello by Malipiero; a Sonata for violin and piano by Pizzetti, and five pieces for string quartet by Casella, were given. Mr. Gorno performed the rather thankless piano parts with great skill. The works by their modernity at moments brought laughter from the audience.

On the same evening the Conservatory orchestra played the "Egmont" Overture and the Eighth Symphony of Beethoven. Laura Thompson, the soloist, sang arias from Sullivan's "Golden Legend" and Costa's "Eli." Jean Francis Small, pianist, was heard in Chopin's Concerto in F Minor. Mary Louise Gale, violinist, played in Mendelssohn's violin concerto.

The Students' Symphony, under the leadership of Karl Wecker, gave a creditable performance in a concert in Emery Auditorium on Dec. 18.

Cleveland Musicians to Honor Veteran Organist

CLEVELAND, Dec. 23.—William B. Colson, for thirty-two years organist and director of music of the Scottish Rite organizations in Cleveland, and for thirty-one years organist at the Old Stone Church, will be presented with a loving cup by the Cleveland Musical Association when he appears in the fourth of the series of concerts at the Masonic Auditorium on Jan. 2. Other Cleveland musicians who will appear on the program are Marguerite Sullivan, mezzo-contralto, formerly known as Marguerite Fontrese; Harry D. Fay, pianist, and Helena T. Radomska, soprano.

CLEVELAND HAILS SAN CARLO OPERA

Braslau and Morini, and Maier and Pattison Heard in Joint Recitals

By Robert J. Izant

CLEVELAND, OHIO, Dec. 23.—Last week the San Carlo Opera Company appeared at the Hanna Theater for the entire week. Christmas preparations diminished the audience somewhat in numbers but not in enthusiasm. The repertoire included "Aida," "Rigoletto," "Martha," "Madama Butterfly," "Otello," "Cavalleria" and "Pagliacci," "Bohème" and "Trovatore." The casts were thoroughly competent and the chorus was particularly good. Carlo Peroni and Aldo Franchetti were the conductors. Individuals who were especially acclaimed in the Cleveland engagement were Marie Rappold, who sang the title-role in "Aida," and Stella De Mette as Amneris in the same opera and Nancy in "Martha." Josephine Lucchese made her first appearance in Cleveland as Gilda in "Rigoletto" and sang Lady Harriet the following day in "Martha." A splendid representation of Puccini's *Butterfly* was given by Tamaki Miura. Anna Fitzu sang *Desdemona* in "Otello" and was announced as *Salome* of the opera by that name for Dec. 22, but this was changed to "Bohème," in which Miss Fitzu sang *Mimi*. Richard Bonelli substituted as *Iago* in "Otello" at the last minute for Mario Valle, who was ill, and gave a performance among the most finished and pleasing in the entire week. Other noteworthy principals included Manuel Salazar, Pietro de Biasi, Natale Cervi, Francesco Curci, Anita Klinova, Romeo Boscacci, Antonio Canova, Frances Morosini, Alice Homer, Giuseppe Interrante, Ruggero Baldrich, Sofia Charlebois and Amador Famadas.

Sophie Braslau, contralto, and Erika Morini, violinist, appeared in joint recital recently at the Public Hall under the management of G. Bernardi, who also was local representative of the San Carlo organization. Honors were divided equally between the two artists. Miss Morini was heard in numbers by Svendsen, Brahms, Schumann, Francoeur-Kreisler, Beethoven-Kreisler, Zarzycki and Sarasate. Miss Braslau gave a group of four Schubert songs and others in English by Coleridge-Taylor, May Brahe, Lily Strickland and McNair-Ilgensfritz.

On the afternoon of Dec. 17 a concert was given at Masonic Hall by the Greater Lutheran Chorus of Cleveland, numbering 200 voices and conducted by F. W. Strieter. Soloists were Irene Stohlman, soprano; Loretto Henke, alto, and C. Hohnsbehn, baritone. There was a twenty-five piece orchestra, with Estella Gockel at the piano and Edwin Arthur Kraft at the organ. The outstanding numbers were the Bach Cantata, "A Stronghold Sure," and an eight-part Motet by Mendelssohn.

On Dec. 19 Guy Maier and Lee Pattison gave a two-piano recital in the ballroom of Hotel Statler under the local management of Kathryn Pickard. Their program, masterfully done as usual, commenced with a Prelude and Fugue by Bach, arranged by Harold Bauer; Variations on a theme of Beethoven by Saint-Saëns, numbers by Franck, Casella, Rachmaninoff, Duvernoy, Eduard Burlingame, Hill, Arensky and Hutcheson. A charming Scherzo by Arensky was given as the final score.

The regular Christmas carol service by the Glee Club of the College for Women, Western Reserve University, was given on Dec. 20 in the Florence Harkness Memorial Chapel, the newly installed Harkness organ being dedicated at this time. Alpha Larsen was one of the soloists and Dr. Charles E. Clemens presented a special organ program.

Elena Gerhardt, mezzo-soprano, will give a New York recital in Carnegie Hall on the evening of Jan. 16.

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From Ocean to Ocean



GOOD THUNDER, MINN.—Members of the faculty and student body of Bethany Ladies' College gave a concert here recently.

DES MOINES, IOWA.—Benjamin Adamowski, a Russian pianist just arrived in America, gave an interesting program in George Frederick Ogden's studio lately.

FAIRMONT, MINN.—Alexia Pavlova, violinist, and Harold Ross, pianist, both of Mankato, were heard in a joint recital, under the auspices of the Kiwanis Club.

BATTLE CREEK, MICH.—Herbert Gould, bass, sang here recently with great success. Appearing on the same program was Jacques Gordon, concertmaster of the Chicago Symphony.

HOQUIAM, WASH.—Through the initiative of the local Community Service organization, an orchestra has been established here, with E. M. Bjorge as conductor.

OSKALOOSA, IOWA.—Lenore Mudge, pianist, of Des Moines; Mary Liggett, soprano, and Arcule Sheasby, violinist, were heard in a concert given in the Penn College Auditorium recently.

WASHINGTON, D. C.—Henry Donovan, pianist, presented the following students in an interesting recital on Dec. 15. Ellen Boyland, Mildred Mattimore, Joseph Lucas, Mary Berberich, and Jean Densmore.

ROCHESTER, N. Y.—Jean Ratcliff, soprano soloist at the Delavan Avenue Baptist Church, Buffalo; Edna Frank Paul, soprano soloist at the Brighton Presbyterian Church, Rochester, and Ffrangcon Roberts, baritone, all pupils of Marvin Burr, were heard in recital at Gannett House in an attractive program. Alice C. Wysard was accompanist.

SHERMAN, TEX.—Henrica Jones, violinist, and Ethel Rader, soprano, of the faculty of Kidd-Key College, appeared in the College Auditorium on Dec. 14 in joint recital. There was a large audience. Miss Jones played numbers by Bach, Lalo, Dvorak, Sanford and Burleigh. Miss Rader sang Handel, Rimsky-Korsakoff, Benedict, and Bachelet compositions. Cara Phillips was an efficient accompanist.

LEXINGTON, KY.—The first meeting of the Junior Department of the MacDowell Club, under the leadership of Sarah McGarvey, was held at the home of the president, Mrs. A. S. J. Tucker, on Friday afternoon, Dec. 8. A program was given by some of the young musicians. Forty members have been enrolled. A recital by pupils of the piano department of Hamilton College was given in the chapel recently.

GREENFIELD, MASS.—A meeting of the Teachers' Club was held Wednesday evening, Dec. 13, in High School Hall, and took the form of a musicale. Helen Cain of Greenfield, who is attending the Yale School of Music in New Haven, was the guest performer at the December recital of the St. Ambrose Musical Club at the Hotel Taft in New Haven, Dec. 12. Miss Cain is a young singer whose contralto voice is attracting considerable attention.

SALT LAKE CITY, UTAH.—Many pupils' recitals are taking place at this time. Those appearing are advanced pupils of Vaughn Clayton, George Skelton, Tracy Cannon, Morris Stephenson and instructors of the L. D. S. School of Music. Edna R. Evans, local soprano, gave a recital at the Ladies' Literary Club, her program consisting of French, Italian and English numbers. She was assisted by Nora Cannon, cellist, and Frank Asper, accompanist.

BANGOR, ME.—A. Stanley Cayting, violinist, and C. Winfield Richmond, pianist, gave an attractive recital recently at the studio of Mr. Richmond. Mr. Cayting played solos by Kreisler, Dvorak and Sibelius, and Mr. Richmond was heard in a Bach-Saint-Saëns Gavotte, a Chopin Study, and other numbers. For the past two years a member of the Cincinnati Symphony, Mr. Cayting recently removed to this city, where he has opened a studio.

SEDALIA, MO.—A program, setting forth in songs, dances, readings and pantomime, the "Songs of Many Lands," was given by the Helen G. Steele Music Club at the Elks' Club. Mrs. E. R. Walker, chairman, was assisted by a group of club members, and pupils of Ruth Hootman's Elmhurst Dancing Studio, the latter giving the dances. Participants were in the costumes of the nations represented. A tableau including the entire cast concluded the program.

EL PASO, TEXAS.—Dorothy Learmonth has been appointed an assistant in the piano department of the newly organized School of Musical Art, of which Elmer G. Hoelzle is dean. Elizabeth Hunt was presented by her teacher, Virginia L. Bean, in a violin recital at the Baptist Hall on Dec. 2. The assisting artists were Mrs. Vannemen L. Bean, accompanist; Virginia Bean, cellist, and Emma Mae Hunt, violinist. Walter Davis presented his junior and senior pupils of voice and piano in a recital on Dec. 3.

ALBANY, N. Y.—Daniel Gilmore, baritone soloist of the First Baptist Church of Troy, has joined the choir of St. Peter's Episcopal Church, Albany, filling the place made vacant by the resignation of Edward H. Kellogg. Mrs. George Perkins of Albany has resigned as soprano soloist of the Second Presbyterian Church of Troy. Lawrence Pike, organist of the Sixth Reformed Church, Albany, has been engaged as organist at the Second Presbyterian Church, Troy, succeeding Clara Stearns. Margie M. Howard, contralto, and Clement A. Munger, bass, have joined the choir of the First Methodist Church.

OKLAHOMA CITY, OKLA.—An outstanding feature of the latest program presented by the Ladies' Music Club in the First Lutheran Church was Frederick

H. Martens' "The Phantom Drum," set to music by James P. Dunn. Mrs. Rogers Stephens, soprano, and Jasper R. Turnbull, baritone, did exceptionally well in the solo parts. In addition to "The Phantom Drum," Nellie Miller was heard in solos which included Liszt's Rhapsody, No. 8, and Mrs. LeRoy Miller, harpist, was heard in "Prayer" and "A Spinning Song," both by Hasselmann and Schuetze's "In a Garden." The Messiah Club was recently formed for the purpose of studying Handel's "Messiah" and the life of the composer. The club will meet every Wednesday in Mrs. Mildred B. Hancox's studio.

LIMA, OHIO.—Irene Harruff Klinger, director of music at Bethany Lutheran Church, arranged a special Christmas program which was given in the form of a vesper service, and presented some of Lima's best singers. R. B. Mikesel, tenor, sang two arias from the "Messiah"; Mrs. J. B. Bannister read "The Coming of the Messiah" from Isaiah and the Christmas story from St. Luke. Blanche Finicle and Helen Bower sang "He Shall Feed His Flock" from the "Messiah" and the choir sang some Russian children's carols and Harvey B. Gaul's arrangement of the Matthews' "What Star Is This?" George Borchers, baritone, sang the offertory solo, "Like as a Father Pitieth His Children," and the postlude, "The Christ Child" by Coombs, was given by Mrs. Marguerite Moyer Fraser and the choir.

LIMA, OHIO.—Pupils of Minette Fagan, voice teacher, took part in a program of more than usually ambitious proportions at a tea given by Miss Fagan in their honor in her studio at the Lima House. The event was the first of a series scheduled to be given every six weeks. Marie Hege-Horsch, teacher of piano, and Nell Kriete, accompanist, assisted Miss Fagan as hostess. Dancing followed the program. Students participating included: De Moss Leonard, Dale Marshall, John Killoran, Mr. Jones, Mr. Schultz, Blodwen Jones, Frieda Burkhardt, Mrs. Walter Rowlands, Ilda Irene Irvin, Juanita Cantieny, Phyllis Courtney, Margery Warfield, Ruth Arbutnot, Mrs. Earl Pfeiffer, Margaret Ridenour, Martha Dildine, John Lynch, Dr. Chas. Schmidt and Annette Wendt, and Virginia Gardner of Toledo. Two piano pupils of Mme. Horsch, Norma Cohen and Mr. Elkins, were guests.



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People And Events in New York's Week

Thomas to Give Recital for Benefit of Reconstruction Hospital

John Charles Thomas, baritone, will give a recital in Aeolian Hall, on Jan. 1, for the benefit of the Reconstruction Hospital. On this occasion the Aeolian Company will give the use of the hall free of charge. Mr. Thomas was engaged for a private recital at the home of Mrs. E. T. Stotesbury, of Philadelphia, in November. Owing to serious illness in the family, it was necessary to cancel this date and Mrs. Stotesbury suggested that Mr. Thomas might give his services for the benefit of some worthy charity and she would pay him for the engagement in lieu of the one which he was to have given at her home. Mr. Thomas indicated his willingness to allow the unavoidable cancellation of the date to stand, but Mrs. Stotesbury found later that it was possible to make arrangements for the recital at her home and Mr. Thomas appeared there last week. He then offered his services for a recital for the benefit of the Reconstruction Hospital.

Rankin Students Give Christmas Musicales

Students of Adele Rankin, teacher of singing, gave a musicale in her Metropolitan Opera House studios on the evening of Dec. 16. A short talk by Miss Rankin on the history of carols was preceded by the singing of traditional Christmas carols by a mixed quartet. The remainder of the program was chosen from "The Messiah," "Stabat Mater," and compositions by Thomas, Hué, Verdi, Pissuti, Rubinstein, Kramer, and others. The participants were Grace Bergen, Anna Noll Garren, Hazel Wilkenson, Anah Kotchek, Ethel Bergen, Elizabeth Garrison, Elizabeth Marret, Edward Bargstadt, Wallace Radcliff, Ernest Quigley, Robert Lawrence and Lambert Tournier. Willard Meyers, played Harold Waters at the piano, played several violin solos. Miss Garren, soprano, was heard recently as soloist with the Schubert Society in Easton, Pa. Rose Perron, soprano; Elizabeth Marret, contralto; and Wallace Radcliff, tenor, have been engaged for a performance of "The Messiah" at Grace Methodist Church in Brooklyn.

Torre Students Give Concert

Twenty-three vocal and piano pupils of Mr. and Mrs. Francis Torre gave a concert in the Torre Studios, Metropolitan Opera House Building, recently. Those who appeared included Mrs. Alfred Mestre, soprano; Victoria Sengelen, soprano; German de la Vega, tenor; Lloyd Everdene, baritone; Elsie Hall, soprano; William J. Lotz, tenor, and Clara Friedreichson, soprano. The pianists were Margaret McDonald, Annette Kenna, Frances Gizzi, Gladys Beck, Marianne Faye, Bertha Tucker, Esther Tepper, Catherine Vodola, Joseph Heimlich, Margaret Dunn, Lillian Tice and Irma Overlander. Joseph Gizzi and Walter Boracci were heard in violin numbers.

Chamber Ensemble Adds Modern American Works to Répertoire

The Chamber Ensemble of New York, which includes Louise Llewellyn-Iarecka, soprano, has added modern works by American and English composers to its programs for the season. The organization, now in its second season, has made a specialty of bringing out new works by modern composers, and last season presented compositions by Russian, Polish, Czech, Spanish, French and German composers. Mme. Iarecka is known for her interpretations of Slavonic songs, having appeared twice at the White House to present songs of the Eastern European States. She made her New York debut in an Aeolian Hall recital in 1919. Tadeusz Iarecka, composer, is the musical director of the ensemble.

Mme. Pilar-Morin Appears with Pupils in Opera Presentation

Mme. Pilar-Morin, opera coach, appeared with three of her pupils in a series of operatic tableaux vivants in Wanamaker Auditorium on Dec. 20. Mme. Pilar-Morin gave a dramatization of "Cavalleria Rusticana" and acted the rôle of Santuzza on a stage bare of

scenery and without support. Her work was distinguished by dramatic intensity and many niceties of delineation. Cecelia Cramer as Mimi and George Brant as Rodolfo presented a scene from "Bohème," going through their task with a precision and an intelligent realization of the characters frequently lacking in opera performances. Mr. Brant as Faust and Lydia Orlova as Marguerite gave an excellent portrayal of the Garden Scene from Gounod's opera. J. Thurston Noé furnished organ accompaniments for the singers. E. R.

Artists to Appear for Charity

Ossip Gabrilowitsch, pianist; Anna Meitschik, contralto, and Josef Borisoff, violinist, will appear in a joint recital in Town Hall on the evening of Jan. 14. The proceeds of the concert will be divided between the Davos Sanatorium in Switzerland and the fund for the relief of men of letters and science of Russia.

Beethoven Program Given at Brooklyn Settlement School

A Beethoven program was given at the monthly concert of the Brooklyn Music School Settlement on Dec. 10, the guest being Katherine Bacon, pianist, who was heard in the Variations in F and the "Appassionata" Sonata and two encores. The students who appeared were Mildred Dornstreich and Frank Perinkoff, violinists; Dora Miller and Ethel Perlmann, pianists, and Henrietta Kuhlmann, voice.

Beatrice Wainwright Gives Lecture-Recital for Brooklyn Institute

Beatrice Wainwright, soprano, in costume gave a lecture-recital of old French and Old English songs before the Brooklyn Institute of Arts and Sciences in the Academy of Music on the afternoon of Dec. 15. She displayed an intimate knowledge of her subject in her remarks upon the program and interpreted the songs with feeling and vocal charm. The singer was applauded by a well-filled house.

Annual Christmastide Jubilee Held by New York Clef Club

The New York Clef Club's annual Christmastide Jubilee was held in Chalf's Chambers on Dec. 19. Louis Arthur Russell, president; F. S. Andrews, secretary-treasurer, with the Jubilee Committee, prepared for the members and their friends a program of interest, including addresses by members of the profession and a supper that was as variegated as the program. Among the speakers were the club president and Charles D. Farnsworth.

John de Heck and Students Give Musicales

John de Heck, tenor and teacher of singing, appeared in a musicale with three of his students, Selma Ladzinska, soprano; Mrs. W. Bryar White, contralto, and Mrs. Thomas F. Luther, contralto, at his studio in West Seventy-second Street, on the evening of Dec. 16. A large audience heard the program which comprised a group each by Schumann and Schubert and songs by Dvorák, Rimsky-Korsakoff, Ganz, Woodman, Kürsteiner and others.

Children Present Oratorio

The Junior Opera Company of the Young Men's Hebrew Association, Ninety-second Street Branch, presented on Saturday evening, Dec. 16, with success, A. W. Binder's oratorio, "Judas Maccabeus" a work written especially for children, and particularly for this group. The young people presented the work in professional style and reflected great credit on their founder and conductor, A. W. Binder, as well as the institution which supports this activity.

Lucien Schmit Plays New Gruenberg Works

Lucien Schmit, 'cellist, was soloist at a concert given by the MacDowell Club on Dec. 20, playing four new Bagatelles by Louis Gruenberg with the composer at the piano. The compositions will be played for the first time in public by Mr. Schmit at his recital in Aeolian Hall on Feb. 3.

Esther Benson Appears in Educational Programs

Two song recitals in the course arranged by the Public School Board of New York were given by Esther Benson, soprano, at Wadleigh High School on Dec. 8, and at Morris High School on Dec. 14. The singer was also heard in a program of Scottish Music at St. Mary's Church and was heard recently in recitals devoted to Scandinavian, French and Italian music. She was assisted by Edith Benson, pianist.

Mr. and Mrs. Ross David in Club Programs

Mr. and Mrs. Ross David gave a program for the Michigan Society at the Waldorf on Dec. 19. Mr. David sang a group of songs by Burleigh and several numbers by Mrs. David, among them "Revelation," which evoked enthusiastic applause, "Honeysuckle" and "In Absence." On Dec. 17 Mr. and Mrs. David conducted the Inkowa Glee Club at Spuyten Duyvil. "Noël," a choral number by Mrs. David, was sung by the club, and Mr. David was heard in songs by Novello and Yon. Mary Rowe Davis sang a group of songs by Mrs. David at a concert given by the Staten Island Club on Dec. 7.

Seasonable Features at Riesenfeld Theaters

The Christmas spirit was reflected in the music at the Rivoli and Rialto theaters in connection with the motion picture programs this week. At the Rivoli "Around the Christmas Tree" was the title given to a vocal ensemble which introduced Gladys Rice, soprano; Barbara Rawie, mezzo-soprano; Inga Wank, contralto, and Fred Jagel, tenor, and the Serova Dancers—Helen, Sallie, Dolores, Hedwig and Alma—in a skating ballet. The orchestral features were the "Dance of the Hours," from Ponchielli's "La Gioconda," and popular numbers under the direction of Frederick Stahlberg and Emanuel Baer. At the Rialto Paul Oscar and Vera Myers were seen in a Christmas toy dance, and Miriam Lax, soprano; Susan Ida Clough, mezzo-soprano; Adrian da Silva, tenor, and Hubert Caron, baritone, sang seasonable numbers. A selection from Gounod's "Faust" and popular music was played by the orchestra under Mr. Riesenfeld and Joseph Littau.

Musicales at the Los Kamp-Usher Studios

A musicale at the studio of Virginia Los Kamp and Ethel Watson Usher on Dec. 20 was participated in by Katherine Platt Gunn, violinist; Alfred Fasan, 'cellist; La Grange Beattie, soprano; Ronald Greene, Douglas Braden, Nellie Brink, Miss Los Kamp and Miss Usher. Miss Gunn played "Gaetano" by Kreisler and a Brahms Waltz; Mr. Fasan was heard in a Serenade of his own composition; and Miss Los Kamp sang a group of modern songs. Miss Usher furnished artistic accompaniments.

Louise Stallings in Many Engagements

Louise Stallings, mezzo-soprano, appeared in joint recital with Erwin Nyiregyhazi, pianist, in Milwaukee on Nov. 6; at Westport, Conn., Nov. 12; at Brooklyn Institute, Nov. 13; Springfield, Mass., Nov. 1; Waterbury and Hartford, Conn., Dec. 4; Flushing, L. I., Dec. 16. Earlier appearances this season were in recital with Felix Salmon, 'cellist, and with Helen Jeffrey, violinist. Miss Stallings has been coaching with May Laird Brown for diction.

Frederick Southwick Returns from Tour

Frederick Southwick, tenor, has returned from a tour of the Middle West in the course of which he appeared in Chicago, Elgin, Ill., Sioux Falls, Iowa, Hazleton, Pa., and Osakia, Minn. Mr. Southwick has resumed teaching in his Carnegie Hall studio until he begins his second concert tour in February.

Ganz to Appear with City Symphony

Rudolph Ganz, pianist, will make his only appearance in New York this season as soloist with the City Symphony in Carnegie Hall on New Year's Day, playing a Tchaikovsky Concerto. This will

be his first hearing in New York in two years. The soloist in the popular concert to be given at the Century Theater on the afternoon of Dec. 31 will be John Corigliano, violinist, who will play Lalo's Symphony Espagnol.

Giacomo Quintano Gives Fourth in Recital Series

Giacomo Quintano, violinist, gave the fourth in his recital series at the American Museum of Natural History on Dec. 12. The program comprised numbers by Handel, Leclair, Boccherini, Benda and Vitali and was heard by a large audience.

Russian Trio Heard in Opening Program

The first concert of the season of the Russian Trio was given on Dec. 17, with Muk de Jari, tenor, as soloist. Mr. de Jari sang the "Voi dormite, Signora," by Tosti, and numbers by Wolf and Reger. The trio, composed of Eugene Bernstein, piano; Michel Bernstein, violin, and Lajos Shuk, 'cello, gave the Wolf-Ferrari Trio, Op. 7, and ten variations by Beethoven, Op. 121a.

Jeanne de Mare in Lecture-Recital

Jeanne de Mare, lecture-pianist, gave a recital at the home of Mrs. Edgar Rickard on Dec. 12, devoting her program to "Modern Tendencies in Music." Her lecture was illustrated by works of Scriabine, Stravinsky, Medtner, Gnesin and others.

Paderewski Gives Dinner for Münz

Paderewski gave a dinner for his fellow countryman, Mieczyslaw Münz, at the Hotel Gotham, New York, on Dec. 17. Many well-known musicians paid their respects to the brilliant young Polish pianist, who has already made many friends in this country.

PASSED AWAY

Ernest Lent

WASHINGTON, Dec. 27.—Ernest Lent, one of the best-known musicians of the national capital, died here on Dec. 23 in his sixty-sixth year. Born in Brandenburg, Germany, Mr. Lent studied music in the Leipzig Conservatory under Reineke, Klengel and Schroeder, masters of the 'cello. Following his graduation from the Conservatory, he was appointed professor in the Königsberger Conservatory, Berlin. Later he made a successful tour of Germany and Scandinavia, followed by further work in Budapest and Switzerland. Mr. Lent came to the United States forty-five years ago to become first 'cellist in the orchestra of the Metropolitan Opera House, New York, a few years later removing to Washington. In 1891 he was made an honorary member of the Manuscript Society of New York and was presented in a concert at Chickering Hall under the direction of his old master, Anton Seidl. He was also a pianist of note, having appeared with the Boston Symphony. In addition to his many concert appearances, Mr. Lent wrote a number of compositions. He is survived by his wife, two sons and two daughters. A. T. M.

Agnes M. Dressler

Agnes M. Dressler, pianist and 'cellist, died at the Fifth Avenue Hospital, New York, on Dec. 23. She was a daughter of the late William Dressler, composer, and a sister of Louis R. Dressler, organist. A pupil of Leo Schulz, she was for a number of years a 'cellist in the Women's String Orchestra and Women's String Quartet.

A. H. Rhode

ST. LOUIS, Dec. 26.—A. H. Rhode, music instructor and organist at St. Anthony's Roman Catholic Church here, died suddenly of heart disease while preparing to ring the church chimes on Christmas Day. He was forty-one years old.

Mrs. Elizabeth DeForest Thompson

LARAMIE, WYO., Dec. 23.—Mrs. Elizabeth DeForest Thompson, pianist, and the wife of Harry W. Thompson, a music instructor at the University of Wyoming, died here recently. She was a graduate of the College of Music of the University.

TEACHERS MEET IN N. Y. CONVENTION

National Association Event Includes Addresses by Noted Speakers

The forty-fourth annual meeting of the Music Teachers' National Association was opened in New York on Dec. 27. The three-day convention, attended by prominent teachers from many states, included two daily sessions at the Hotel Pennsylvania, at which a number of speakers of national prominence were scheduled to make addresses.

The programs as announced for the sessions, detailed accounts of which will be published in the next issue of *MUSICAL AMERICA*, follow: Wednesday morning, Dec. 27: Inaugural address, "Purpose of Music Teaching," J. Lawrence Erb, New York, president; "Need for Simplifying and Condensing Teaching Methods," Gustave L. Becker, New York; "Comparison of the Impulses at Work in the Rise and Decline of Tonality," George Dickinson, Poughkeepsie, N. Y.; "Celebrating the Four Hundredth Anniversary of the First Hymnal," Charles N. Boyd, Pittsburgh, Pa., and the report of the committee on organ and choral music, by Mr. Boyd, chairman. Afternoon, Dec. 27: "Song Sharks and Their Victims," William Arms Fisher, Boston; "The Artist and the Non-Metropolitan Audience," Fredrik Holmberg, Norman, Okla.; "Music Settlement Schools," Augustus D. Zanzig, Concord, Mass., and "Use of Color Symbols in Teaching Musical Form," Kate S. Chittenden, New York.

Morning program, Dec. 28: Report of the standardization committee, M. L. Swarthout, chairman; report of the committee on history of music and libraries, William Benbow, chairman; "Sentence Structure of Modern Music," Karl Eschmann, Granville, Ohio; "Music Teaching

Among the Blind," Mrs. Leda Crawford Steele, Muskogee, Okla.; report of the community music committee, Rosseter G. Cole, chairman, followed by the annual business meeting. Afternoon, Dec. 28: Report of the American music committee, Francis L. York, chairman; "Old-time Community Music," W. J. Baltzell, New York; "The American Music Publisher and the American Composer," O. G. Sonneck, New York; "The Lighter Side of Bach," W. H. Humiston, New York, and a symposium, "The Function of the Music Critic as Interpreter to the Public," opened by W. J. Henderson and Mr. Humiston.

Program of Dec. 29, morning: Report of affiliation committee, Leon R. Maxwell, acting chairman; "Better Hymn-Singing," P. C. Lutkin, Evanston, Ill.; "The Golden Hour Movement," James Francis Cooke, Philadelphia, and "Musical Aspects of the Community Music Movement," P. W. Dykema, Madison, Wis. A symposium, "Evolution of Public School Music in the United States," will include the following addresses: "From Lowell Mason to the Civil War—a Period of Pioneers," by Osbourne J. McConathy, Evanston, Ill.; "From the Civil War to 1900—Settling the Problem of Reading," by Ralph L. Baldwin, Hartford, Conn.; "The Twentieth Century—a Singing Revival," Karl W. Gehrken, Hartford, Conn.; "Evolution of High School Music," Will Earhart, Pittsburgh, Pa.; "Music Appreciation—the Education of the Listener," Edward B. Birge, Bloomington, Ill.

Concluding session, afternoon of Dec. 29: Adjourned business meeting; "Modern French Music," H. H. Bellmann, Columbia, S. C.; "The Feminization of Music," Harold Randolph, Baltimore; "Changing Points of View," Leon R. Maxwell, New Orleans, and report of the committee on colleges and universities, by Mr. Bellmann, chairman. Discussions on the organization of college music sections and entrance requirements in music were opened by Mr. Dickinson and Mr. Sleeper.

UNVEIL WAGNER PIANO

Well-known Artists Participate in Program at Knabe Studios

A memorial concert was given at the Knabe Studios on the evening of Dec. 21 to mark the arrival in America of a piano presented to Richard Wagner by King Ludwig of Bavaria. A number of prominent artists were among the invited guests. The instrument was brought to America by Robert H. Prosser, who acquired it from its latest owner, Theobald Guenther, a musician of Berlin. Among other mementos of the composer was exhibited the original pencil manuscript of "Rheingold," now in the possession of Kurt Lehmann of New York.

Among the speakers at the celebration, during which the piano was unveiled, was Sigmund Spaeth, who introduced the speakers and described the work of the composer; W. H. Humiston, music reviewer of the *Brooklyn Eagle*; Dr. Eugene A. Noble of the Juilliard Musical Foundation, who prophesied a musical renaissance for the United States, when we should combine intellectuality and the national note in our music; Mrs. Nathaniel Brandon of the New York Browning Society, who read an appropriate excerpt from "Abt Vogler," and Mrs. George Lee Bready, well known "opera-recitalist," who briefly described the works of the composer.

The artists heard were Rosa Ponselle, soprano of the Metropolitan; Mieczyslaw Münz, pianist; Paul Eisler, assistant conductor of the Metropolitan, who played excerpts from "Parsifal" on the Wagner piano; Rodenick White, violinist; Dr. Cornelius Rybner, who played his own piano transcription of the

"Spring Song" from "Walküre"; Erwin Nyiregyhazi, pianist, and Gustav Schützendorf, baritone of the Metropolitan, who sang *Amfortas*' "Prayer" from "Parsifal," with Mr. Eisler at the piano.

A. Walter Kramer Weds Rosalie V. Rehling

A. Walter Kramer of New York, composer, was married to Rosalie V. Rehling, daughter of Mrs. William Rehling of Baltimore, on Dec. 22 in Berlin.

Nagler Resigns from Supreme Concert Management

Herbert M. Nagler, who has been associated with the Supreme Concert Management in the capacity of director since the formation of the bureau several months ago, has severed his connection with the enterprise. His successor has not yet been named.

Washington Musician Discovers That He Owns Genuine Amati

WASHINGTON, Dec. 27.—Violin lovers will welcome the news of the finding and authenticating of another Amati violin. This instrument is in the possession of Charles Ayer Whipple of this city, the artist who is engaged in restoring the Brumidi decorations in the Capitol building. "Although my profession is painting," says Mr. Whipple, "my hobby is music, and my favorite instrument is the violin. I have always been deeply interested in the instrument." Mr. Whipple has possessed this violin for thirty-nine years and was not aware that it was a genuine Amati. When he purchased it 1883 he realized it was valuable and saw the signature on it; "Nicolaus Amatus fecit in Cremona, 1675." He was very much surprised a few days ago to discover that it is a genuine

Amati, because the name plates of the old violin makers were copied in a great number of cheap instruments. An expert in early printing declares that the label in the Whipple violin was printed with wood type, which would not be so if the instrument were spurious.

ALFRED T. MARKS.

HOOD JOINS STAFF OF CHICAGO OPERA

Seattle Impresario Becomes Assistant Business Manager —Will Aid Shaw

CHICAGO, Dec. 24.—George T. Hood was to-day appointed assistant business manager of the Chicago Civic Opera Association. He will take up his new duties on Jan. 8.

Mr. Hood, who comes from the management of the Metropolitan Theater in Seattle, began his business career twenty years ago with John Cort, but since the opening of the Metropolitan, has been local manager and representative in the Northwestern section of the Erlanger interests. In his capacity as impresario he has handled the Boston Opera Company, Pavlowa and other important attractions in Seattle and last season assumed the management of the Russian Opera Company when it landed in that city.

Samuel Insull, president of the Chicago Civic Opera Association, has issued the following statement regarding Mr. Hood's appointment:

"His special duty will be to give attention to booking attractions for the Auditorium Theater during the time that the theater is not required for grand opera purposes, and in the absence of Clark A. Shaw, business manager, Mr. Hood will perform the duties applicable to Mr. Shaw's office. He will also be a member of the committee of management."

"This appointment has been made to enable Mr. Shaw to give a portion of his time to arranging matters in connection with the tour of the company to other cities. Ordinarily the tour lasts ten weeks. This season it has been curtailed to four weeks, owing to Mr. Shaw's time having been incessantly occupied here in Chicago, to the detriment of the tour."

Metropolitan to Revive "Tell" on Jan. 5

The revival of Rossini's "Guglielmo Tell," the fourth of the season's "novelties" at the Metropolitan Opera House, has been announced by Giulio Gatti-Casazza, general manager, for Friday evening, Jan. 5. The cast will include Giuseppe Danise in the titular rôle, Rosa Ponselle as *Matilda*, Giovanni Martinelli as *Arnold*, José Mardones as *Walter*, Adamo Didur as *Gessler*, Marie Sundelius as *Jemmy*, *Tell's* son; Louis D'Angelo as *Melchthal*, Millo Picco as *Leuthold*, Flora Perini as *Hedwiga*, Angelo Bada as *Rodolf* and Max Bloch as a *Fisherman*. The opera has been rehearsed and will be conducted by Genaro Papi and the chorus trained by Giulio Setti. August Berger has arranged the dances and Samuel Thewman will have charge of the stage management. The new scenic production has been prepared by Vittorio Rota of La Scala, Milan, and the costumes have been designed by Mme. Castel-Bert. The work was last given at the Metropolitan under the management of Grau in 1895.

Relaxation a Catchword Often Liable to Abuse, Declares Gordon Thayer



Gordon Thayer, Pianist and Teacher

Popular fads and fancies in music are subject to the same abuse as is met with in other branches of art, and the student mind, always susceptible of new ideas, is apt to be confounded by a catchword, says Gordon Thayer, concert pianist and teacher. An instance of the overdoing of a fundamentally sound theory, according to Mr. Thayer, is the emphasis placed upon relaxation in piano technique.

"Insistence on the word relaxation without explaining its reference to the physics of keyboard technique, is apt to hopelessly confuse the student and lead to bad habits," says Mr. Thayer. "The basis of the pianist's mechanism is coordination and concentration; to relax the muscles that are not required for performance, but to concentrate the energy in those which are necessary, and then to co-ordinate this effort to produce the full artistic effect. No result is ever accomplished without effort, exerted in some direction. Therefore to fill a student's mind with theories of relaxation without stressing the equal importance of well-directed effort, is to create a slipshod condition of mind which makes for careless and faulty piano playing."

Mischa Elman's Engagement Broken

It has been announced by Mr. and Mrs. A. F. Stone that the engagement of their daughter, Mildred Stone, to Mischa Elman has been broken. Miss Stone and the violinist met at Lake Placid last summer, when he was a guest of Rudolph Polk, also a violinist and brother-in-law of Miss Stone. The engagement was formally announced on Oct. 16 and the wedding was to have taken place on Christmas Eve.

Coast Managers in New York

Selby C. Oppenheimer, concert manager of San Francisco and vice-president of the National Concert Managers' Association, and Lois Steers of the Steers Coman Bureau of Portland, Ore., which controls much of the territory in the Northwest, are in New York to arrange bookings for next season. Mr. Oppenheimer is at the Biltmore and Miss Steers at the Belmont.

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